"HIGH ANXIETY"

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NOTE

IN ALL CASES DR. ROBERT THORNDYKE'S NAME IS CHANGED TO DR. RICHARD THORNDYKE

"HIGH ANXIETY"

FADE IN

WIDE SHOT - DC-10 1

approaching Los Angeles International Airport. SFX: jet engines changing pitch.

SUPERIMPOSED OVER THIS:

TWENTIETH CENTURY-FOX PRESENTS

stays on screen for a beat, then fades out.

STEWARDESS
(voice over)
Ladies and gentlemen, the Captain has turned on the no smoking sign. Please extinguish all smoking materials. Make sure your seats are in the upright position and your seat belts fastened in preparation for our arrival at Los Angeles International Airport. Thank you.

CUT TO:

NEW ANGLE - TIGHTER SHOT OF PLANE 2

approaching runway.

SUPERIMPOSED OVER THIS:

A MEL BROOKS FILM

stays on the screen for a beat, then fades out.

CUT TO:

TIGHT SHOT - PLANE 3

CAMERA begins to PAN ACROSS windows. As the CAMERA MOVES along the first four windows, we see faces of excited, smiling passengers looking down at the airport with eager anticipation. The CAMERA MOVES onto the fifth window. We see a CLOSEUP of DR. ROBERT H. THORNDYKE. He is scared to death. Panic is written all over his face as he stares down at the ground rushing up toward him.

CUT TO:

NEW ANGLE 4

from runway looking up at nose of plane about ten feet off the ground. It is a very frightening angle.

The title is SUPERIMPOSED on the screen:

HIGH ANXIETY

The MUSIC, "High Anxiety," fills the air as the title appears on the screen.

Title FADES OUT. Theme continues. Credits continue on, interspersed between landing and airport arrival sequence.

CUT TO:

SHOT FROM BENEATH PLANE 5

as runway speeds dramatically toward CAMERA. The wheels touch down in a white puff of smoke. The unbelievably loud SCREECH of tires hitting runway is followed by an incredible jet HOWL as the engines reverse thrust.

CUT TO:

CLOSEUP - REAR JET ENGINE 6

SCREAMING.

QUICK CUT TO:

WING FLAPS 7

They flip back into normal position.

QUICK CUT TO:

TIGHT SHOT - NOSE WHEEL 8

turning and following white line.

QUICK CUT TO:

WIDE SHOT - PLANE PULLING OFF RUNWAY 9

and heading towards gate.

QUICK CUT TO:

TIGHT SHOT - GROUND CREW MEMBER 10

waving jet in with Day-Glo orange cylinders, his ears covered by white plastic noise muffs.

CUT TO:

HIS P.O.V. 11

Plane approaches gate and comes to a stop.

CUT TO:

CLOSEUP - MOVABLE RAMP 12

moving toward exit door of plane.

CUT TO:

TIGHT SHOT - DOOR FROM INSIDE 13

Suddenly it bursts open. We see airline personnel on the other side of the door smiling at us through the entrance.

CUT TO:

EXTREME CLOSEUP - STEWARDESS' FACE 14

She is smiling good-bye at the exit door.

CUT TO:

LOOSE SHOT - EXIT AREA 15

Passengers are leaving the plane. They mouth "good-bye" as they leave. Dr. Thorndyke appears at doorway, hands Stewardess a little white air-sickness bag, smiles, and sheepishly mouths "thank you" as he exits.

CUT TO:

INT. AIRPORT TERMINAL - WIDE SHOT - ARRIVAL GATE - DAY 16

A crowd of friends and relatives waiting for arriving passengers. Thorndyke, along with other passengers, approaches the crowd.

CUT TO:

TIGHT SHOT - A WOMAN 17

She looks in Thorndyke's direction. Her eyes widen. She begins to SCREAM. She rushes toward Thorndyke.

CUT TO:

CLOSEUP - THORNDYKE 18

He is puzzled and frightened.

CUT TO:

THORNDYKE'S P.O.V. 19

The Woman comes rushing at him. Her face is wild with emotion.

[illegible]:

EXTREME CLOSEUP - THORNDYKE'S FACE 20

It registers alarm.

CUT TO:

CLOSEUP - WOMAN 21

SCREAMING.

CUT TO:

WIDE SHOT 22

The SCREAMING Woman rushes at Thorndyke. He SCREAMS in terror as she rushes by him and clutches a little man just behind him.

WOMAN
(delirious with joy, still screaming)
Harry! Harry! I can't believe it's you!

They embrace. They jump up and down with joy. Thorndyke clutches his heart; he emits a deep sigh of relief.

CUT TO:

A SERIES OF QUICK SHOTS 23-27

depicting the frantic activity of a big-city airport. The shots are UNDERSCORED by highly dramatic MUSIC.

A. ARRIVAL AND DEPARTURE BOARD
Numbers rotate rapidly.

B. EXTREME CLOSEUPS OF AIRLINE PERSONNEL
making announcements.

C. FACES OF NERVOUS PASSENGERS
running to catch planes.

D. VARIOUS SHOES AND LEGS
walking or running in different directions.

E. FACES - THORNDYKE'S P.O.V.
They approach CAMERA almost menacingly and disappear in the b.g.

Cont.

23-
27 Cont.

All interspersed with shots of Thorndyke making his way toward the baggage area.

The MUSIC continues to build.

CUT TO:

WIDE SHOT 28

Thorndyke walking down crowded airport corridor.

CUT TO:

MAN-IN-RAINCOAT AND FEDORA 29

watching Thorndyke approach.

CUT BACK TO:

WIDE SHOT 30

MAN-IN-RAINCOAT approaches Thorndyke.

CUT TO:

TIGHT TWO SHOT 31

Man-in-Raincoat and Thorndyke.

MAN-IN-RAINCOAT
Sir?

THORNDYKE
Yes?

Man-in-Raincoat flashes wallet, closes it, puts it back into his pocket.

MAN-IN-RAINCOAT
Please come with me.

Thorndyke, puzzled, follows.

CUT TO:

ENTRANCE TO MEN'S ROOM 32

Man-in-Raincoat walks in. Thorndyke follows.

CUT TO:

VESTIBULE OF MEN'S ROOM 33

The Man-in-Raincoat stops. Thorndyke stops. Man-in-Raincoat looks at Thorndyke. Thorndyke looks at Man-in-Raincoat. Man-in-Raincoat suddenly zips open his raincoat, exposing himself.

MAN-IN-RAINCOAT
(very excited)
Do you think I'm attractive?

THORNDYKE
(under his breath)
Wow!

MAN-IN-RAINCOAT
Do you go both ways? Are you into that?

THORNDYKE
I thought you were a cop! Where's your pants? You're not even wearing shorts!

Thorndyke backs up and runs.

CUT TO:

WIDE SHOT - THORNDYKE LEAVING MEN'S ROOM 34

He rushes down the corridor. The men's room door opens behind him. Man-in-Raincoat sticks his head out and SHOUTS after him.

MAN-IN-RAINCOAT
(shouting)
WAIT!!...LET'S TALK! LET'S TRY TO WORK IT OUT!

People stare at Thorndyke. He's very embarrassed. Dramatic MUSIC resumes.

CUT TO:

ANOTHER SERIES OF QUICK SHOTS 35-37

A. ARRIVAL AND DEPARTURE BOARDS
The numbers change.

B. EXTREME CLOSEUPS OF AIRLINE PERSONNEL making announcements.

Cont.

35-
37 Cont.

C. VARIOUS SHOES AND LEGS
walking or running in different directions.

Again, they're all interspersed with shots of Thorndyke getting closer to baggage area. MUSIC continues to build until it reaches a frantic pace.

CUT TO:

INT. TERMINAL ENTRANCE 38

Thorndyke enters shot wheeling a heavy trunk. MUSIC reaches an unbearable pitch. Doors to street open automatically as Thorndyke walks through.

CUT TO:

REVERSE ANGLE 39

Thorndyke exits terminal. Doors shut. MUSIC stops abruptly.

THORNDYKE
(almost collapses in relief)
My God...what a dramatic airport.

A middle-aged couple exit the airport terminal. A burst of LOUD MUSIC emanates from the open door. Thorndyke reacts. The door closes. The MUSIC stops.

End of credits.

Thorndyke wheels his trunk and anxiously moves away from the entrance area. CAMERA MOVES with him. From o.s. we HEAR a voice:

BROPHY
(o.s.)
Dr. Thorndyke! Dr. Robert H. Thorndyke!

Thorndyke stops.

CUT TO:

CLOSEUP - BROPHY 40

He is wearing a chauffeur's uniform. He is holding a 35mm camera up to his eye.

BROPHY
Hold it!

CUT BACK TO:

THORNDYKE 41

He freezes. We HEAR the SOUND of a motorized camera taking pictures. It whistles and clicks.

CUT TO:

35MM STILL CAMERA'S P.O.V. 42

Thorndyke is caught like a frightened fashion model in a SERIES OF QUICK, RAPID-FIRE SHOTS.

CUT BACK TO:

SCENE 43

Thorndyke is puzzled by the picture-taking.

THORNDYKE
Wait a minute. Who are you?

CUT TO:

TWO SHOT 44

BROPHY approaches him and extends his hand.

BROPHY
I'm Brophy. I work at the Institute. I came to pick you up. I'm going to be your driver and sidekick.

THORNDYKE
Oh, good. Why the pictures?

BROPHY
I love to take pictures. I'm very photogenic. I even develop them myself. I got my own dark room. Here, let me take the trunk.

Cont.

44 Cont.

Brophy drops to one knee like a weight lifter and picks up the trunk. He struggles and strains.

BROPHY
(struggling)
I got it! I got it! I got it! I ain't got it!

He drops it. He begins to pick it up again.

CUT TO:

THORNDYKE 45

He watches Brophy's struggle, his arms folded.

CUT BACK TO:

BROPHY 46

with the trunk.

BROPHY
It's coming! It's coming! It's coming! It's going! It's going! It's gone!

Brophy once again falls with the trunk. He gets up. With great determination he spits on his hands, rubs them together energetically, sticks his fingers in his mouth and whistles for a skycap. A skycap comes over, picks up the trunk easily. Thorndyke reaches into his pocket to tip the skycap. Brophy leans over and whispers:

BROPHY
Don't give him too much. It ain't that heavy.

Thorndyke hands the skycap a dollar. The skycap nods "thank you."

CUT TO:

REVERSE ANGLE FROM INSIDE TRUNK OF LIMOUSINE 47

looking out. We see the world disappear as the skycap slams the lid shut.

CUT TO:

EXT. PACIFIC COAST HIGHWAY - DAY 48

WIDE SHOT of limousine travelling north.

BROPHY
(voice over)
Gee, Doc, I sure am glad you're taking over as the new head of the asylum. We haven't had a real chief since Dr. Ashley died.

THORNDYKE
(voice over)
I just hope I can do as good a job as Ashley did. He was a brilliant psychiatric innovator.

CUT TO:

INT. LIMOUSINE - CLOSE ON BROPHY 49

BROPHY
Yah, innovator...Boy, when it was announced that you were going to take over, Dr. Montague blew his top. Between me, you, and the steering wheel, I guess Montague figured he had the job neatly tucked away in his back pocket... if you get my drift.

CUT TO:

CLOSEUP - THORNDYKE 50

THORNDYKE
Hmnmn...is that so?

CUT TO:

TWO SHOT 51

BROPHY
Well, after all, you can't blame him. Dr. Montague's been working under Ashley for the last ten years and then suddenly --
(loudly)
-- BANG!

Thorndyke is startled.

BROPHY
-- From out of the blue -- they go and get you, a professor from Harvard University...No offense.

CUT TO:

CLOSEUP - THORNDYKE 52

THORNDYKE
Well, I'm sorry if I've tread on Montague's hopes and dreams, but frankly, I couldn't resist the opportunity to work with real live patients. It's much more exciting than lecturing in a sterile academic atmosphere merely theorizing and postulating over the psychiatric dynamics of mental illness.

In the middle of Thorndyke's speech, we:

CUT TO:

BROPHY 53

He's trying to understand.

BROPHY
That's what they say -- that's what they say.
(beat)
Boy, I tell you, it was a real shock to everybody when Ashley died. The guy was in tip-top shape.

THORNDYKE
Well, you never can predict a heart attack.

BROPHY
(sarcastically)
Heart attack. Ha. Don't make me laugh.

THORNDYKE
Brophy, what are you saying?

BROPHY
If you ask me, I think Dr. Ashley was a victim of...foul play.

Dramatic MUSIC enters on the words "foul play."

CUT TO:

CLOSEUP - THORNDYKE'S FACE 54

His cheek muscles grow taut with apprehension as the MUSIC gets louder. The SOUND of kettledrums and driving cellos fills the air. The MUSIC grows in intensity. Thorndyke turns his head abruptly and looks out the window.

530

CUT TO:

THORNDYKE'S P.O.V. 55

Passing the limousine we see a Bus with big picture windows. On the side of the Bus written in large letters: L.A. PHILHARMONIC ORCHESTRA. The orchestra is rehearsing inside the Bus. The Musicians are dressed in white ties and tails. As the Bus passes the limousine and takes the next turnoff, the SOUND of the MUSIC diminishes and the Bus leaves the highway.

CUT TO:

INT. LIMOUSINE 56

THORNDYKE
Foul play?...Heh, heh. Brophy, I think your imagination is getting the best of you. Let's not forget that you are working in a psychiatric institution which is conducive to fantasy.

BROPHY
Well, maybe I'm wrong. Maybe I'm wrong.

QUICK CUT TO:

CLOSEUP - BROPHY 57

BROPHY
(under his breath)
Hey...I know I'm right.

DISSOLVE THRU TO:

EXT. INSTITUTE AND GROUNDS - WIDE SHOT - DAY 58

The Institute is set atop a dramatic cliff overlooking the Pacific Ocean. The various buildings are nicely spaced between beautiful green lawns. It is surrounded by a high fence. A sign on the fence reads: "KEEP IN." The limousine approaches the entrance gates and stops next to the microphone just outside the gates. Brophy pushes a button.

VOICE
(filtered, over microphone)
Yes?

BROPHY
(shouting)
Brophy here with the new head shrink.

Cont.

58 Cont.

The gates open. The limousine starts up the long, circular driveway and approaches the Main Building. We see several patients in bathrobes and white hospital garb being escorted by nurses as they take their morning [illegible]. We see a patient in a wheelchair being pushed by a nurse. Another nurse reads to a patient on a bench.

BROPHY
Well, Doc, here's your new home.

CUT TO:

INT. LIMOUSINE - CLOSE ON THORNDYKE 59

He looks up at the Main Building.

CUT TO:

THORNDYKE'S P.O.V. 60

Carved into the granite above the Main Entrance of the Institute we read:

THE PSYCHO-NEUROTIC INSTITUTE FOR THE VERY, VERY NERVOUS

CUT TO:

EXT. DRIVEWAY AND ENTRANCE OF MAIN BUILDING - WIDE SHOT 61

The limousine comes to a stop. Brophy hops out and opens door for Thorndyke. Thorndyke gets out, looks around.

CUT TO:

EXT. MANSION - THROUGH WINDOW - TWO SHOT - DAY 62

Staring down at Thorndyke we see DR. CHARLES MONTAGUE and CHIEF NURSE CHARLOTTE DIESEL framed in a tight waist shot. Ominous MUSIC builds. They look at each other meaningfully, nod, and then exit the FRAME.

CUT TO:

FRONT ENTRANCE 63

Thorndyke walks up the front steps. From o.s. we HEAR:

BROPHY
(o.s.)
I got it! I got it! I got it!
I ain't got it!

Cont.

The front door opens as Thorndyke reaches the top of the steps. A Man steps out. He greets Thorndyke enthusiastically.

WENTWORTH
Dr. Thorndyke, I'm delighted to meet you in person. I've read everything you've ever written on psychiatry. Your lectures, your monographs, your books. I'm absolutely thrilled that you're taking over the Institute.

THORNDYKE
Thank you...uh...uh...

WENTWORTH
Wentworth...Dr. Philip Wentworth. I've been with the Institute for two years. I just know that things are going to change for the better now that you're here. You see, ever since Dr. Ashley died, there's been sort of a strange --

Wentworth stops abruptly as we HEAR, from just outside of FRAME, the SOUND of heavy keys JINGLING. Dr. Montague and Nurse Diesel dramatically enter FRAME behind Dr. Wentworth. Wentworth's ebullience rapidly diminishes. He now appears to be very nervous.

MONTAGUE
(with slightly exaggerated cordiality)
Ah, the eminent Dr. Thorndyke. It's a great day here at the Institute for the Very, Very Nervous. May I say that we have been looking forward with much anticipation to your arrival. Let me introduce myself -- I am Dr. Charles Montague. I was in charge here until <u>you</u> showed up.

Montague emits a slight grunt of pain.

MONTAGUE
Oh. Allow me to introduce Nurse Diesel. My right-hand man.
(quickly)
Woman.

Nurse Diesel steps forward. She's a stern-looking woman. Her hair is pulled back into a severe bun. Hanging from

Cont.

her waist we see a huge iron key ring replete with dozens of keys.

DIESEL
Dr. Thorndyke, how do you do? I left a complete medical file of everyone in the Institute in your room. I'm sure you'll want to rest a bit and freshen up before you meet the rest of the staff. Dinner is served promptly at eight in the private dining room. Those who are late do not get fruit cup. Excuse me.

She turns and goes.

MONTAGUE
Well, Dr. Thorndyke, may I say --

DIESEL
(o.s.; sternly)
Charles.

MONTAGUE
(frightened, fast)
Good-bye.

He leaves.

WENTWORTH
Do you see what I mean? What I'm trying to tell you is --

DIESEL
(o.s.)
Wentworth.

WENTWORTH
Good-bye.

CAMERA DRIFTS SLOWLY UP to Thorndyke's face as he tries to comprehend the situation.

FADE OUT

FADE IN

INT. THORNDYKE'S ROOM 64

Thorndyke is unpacking. He is dressed as we saw him earlier except that he has taken off his suit jacket. There is a KNOCK at the door.

Cont.

64 Cont.

THORNDYKE
Come in.

The door flies open. We see a little old man framed in the doorway.

LILLOLMAN
Thorndyke!

THORNDYKE
Professor Little-old-man;

LILLOLMAN
(correcting)
Lillolman. Lillolman.
(under his breath)
Nobody gets it right.

CUT TO:

WIDE SHOT 65

Thorndyke and Lillolman rush into each other's arms and embrace warmly.

LILLOLMAN
Thorndyke! Thorndyke! My best pupil. My best student I ever had.

Lillolman pushes Thorndyke away and quickly throws a question at him.

LILLOLMAN
A patient comes to you. He is suffering from Belldon's Hysteria. He has a seizure in your office. What do you do?

THORNDYKE
(very quickly, crisply)
Administer two cc's of aqueous thorazene coupled with one cc of somadiozene intra-muscularly.

LILLOLMAN
And?

THORNDYKE
Don't take a personal check.

Cont.

LILLOLMAN
That's my pupil. That's my boy. I'm so proud of you. Head of your class at Johns Hopkins. Associate professor at Dartmouth. Full professor at Harvard. And now, head of the most prestigious psychiatric Institute on the West Coast.

(eyes fill with tears)

Excuse me. When you get old, you get emotional.

He sits down and blows his nose loudly into the palms of his hands.

THORNDYKE
Can I get you a tissue?

LILLOLMAN
Yes. Please. I blew too fast.

Lillolman uses the tissue to wipe his hands.

THORNDYKE
Professor, it's so good to see you. So good. I had no idea you were working here at the Institute.

LILLOLMAN
Working's a big word. I'm a consultant. It's a fancy title for a part-time job. I come in two hours a day. I don't bother them. They don't bother me.

Lillolman walks over and opens the French doors.

LILLOLMAN
You know, your predecessor, Dr. Ashley, hired me. It's a shame he died so suddenly. He was going to make some big changes around here. Look at the view out here. It's spectacular. Have you seen it?

THORNDYKE
No, I've been unpacking. I'll get to it.

Cont.

65 Cont.1

LILLOLMAN
Come now. This is the perfect time of day.

Thorndyke clenches his teeth and walks to balcony. He looks up.

LILLOLMAN
Look,..look below. Is that a view?

Thorndyke looks down. He freezes. Frightening MUSIC fills the air as we:

CUT TO:

CLOSEUP - THORNDYKE 66

his eyes wide, still looking down.

CUT TO:

TIGHT SHOT 67

His fingers grasp the rail.

CUT TO:

THORNDYKE'S P.O.V. 68

A hundred feet below as we see the ocean, huge white waves pound against the enormous black rocks at the base of the cliff. The CAMERA STRETCHES unnaturally, elongating his P.O.V. The screen WAVES a little.

CUT BACK TO:

CLOSEUP - THORNDYKE 69

His face is white. His hands are pressed tightly over his eyes. His mouth wide as he SCREAMS in panic. CAMERA ZOOMS into his forehead and through into his imagination. The image swirls as Thorndyke sees a picture of himself reeling in space. We see into his mind as Thorndyke falls dream-like through the air, arms and legs flailing. Over the picture we HEAR Professor Lillolman shouting:

LILLOLMAN
(voice over)
THORNDYKE! THORNDYKE!

CUT BACK TO:

SCENE - TWO SHOT

70

Lillolman grabs Thorndyke and leads him away from the balcon He sits him down and quickly shuts the french doors. Thorndyke's face is moist with sweat.

THORNDYKE
(coming out of it)
I'm sorry, Professor.

LILLOLMAN
Ah, I see we're still suffering from High Anxiety.

Dramatic MUSIC.

THORNDYKE
Yes, yes, I am. But I'm sure it will pass. It's just the excitement and tension of taking over this new post.

LILLOLMAN
Bullshit. These things don't let go. High Anxiety can be a dangerous enemy. If left unchecked, it could cost you your life. Tomorrow we start our first session of psychoanalysis. Haven't had you on the couch in a long time. Don't worry, we'll lick it.

Lillolman goes to the door and opens it up.

THORNDYKE
But, Professor, do you really think it's nec--

LILLOLMAN
(interrupting)
It is ness. Don't tell me what's ness. I know what's ness. I know my business. These things have a rotten way of lingering and langering. Good-bye.

Lillolman leaves. Thorndyke walks over to a table and picks up a large dictionary.

THORNDYKE
(looking down a column in book)
Langley...language...languorous...
(shuts book)
There's no langering.

SLOW DISSOLVE THRU TO:

EXT. INSTITUTE GROUNDS - LONG SHOT - NIGHT 71

The lights are on in the elegantly appointed dining room. CAMERA SLOWLY MOVES toward the lighted window. It MOVES closer and closer until it actually hits the window and crashes through. We HEAR the SOUND of the windowpane breaking. Everybody at the dining table stops eating their fruit cup, their spoons poised in midair. They turn toward CAMERA to see what happened.

CUT TO:

ANOTHER ANGLE 72

We see the broken pane where the CAMERA came through. Seated at the head of the staff dining room table is Thorndyke. To the right of him sits Philip Wentworth. On his left there is an empty chair. Next to the empty chair we see Nurse Diesel. The rest of the table is completed by the presence of three doctors we have not previously met, DR. BAXTER, DR. WILSON, and DR. ECKERT. They are still staring at the broken window.

THORNDYKE
As I was saying...

They all turn their heads in Thorndyke's direction and resume eating their fruit cups.

THORNDYKE
Before Dr. Ashley's untimely death, I understand he was about to make some radical changes here at the Institute. Does anyone have any idea as to what those changes might be?

WENTWORTH
(nervously)
Well, for one thing, he wanted to change --

DIESEL
(interrupting)
The drapes.

THORNDYKE
What?

DIESEL
He wanted to change the drapes in the psychotic game room.

THORNDYKE
Was that the big change he had in mind? The drapes?

Cont.

72 Cont.

DIESEL
As you know, Dr. Ashley felt that color has a lot to do with the well-being of the emotionally disturbed people.

THORNDYKE
I suppose so...to a degree.

CUT TO:

ANOTHER ANGLE 73

The dining room door suddenly opens and Montague enters and quickly makes his way to his seat. He sits, pulls his chair up to the table, and prepares to eat. He grabs a spoon and automatically starts to eat a fruit cup that is not there. He realizes he is too late. It's been taken away. He drops his spoon in disgust.

CUT TO:

TIGHT SHOT - MONTAGUE 74

His face registers bitter disappointment.

MONTAGUE
(under his breath)
Only thirty seconds late.

The ANGLE WIDENS.

MONTAGUE
(to Baxter)
How's the fruit cup tonight?

BAXTER
Nothing canned. All fresh. Even the pineapple.

WILSON
I got a kumquat.

Montague looks at Nurse Diesel. She is not looking at anyone She is chewing slowly, deliberately, smacking her lips.

MONTAGUE
(to Diesel)
You're so strict.

BAXTER
(standing up)
Gentlemen and Nurse Diesel, may I propose a toast to our new leader, Dr. Robert H. Thorndyke.

Cont.

74 Cont.

They all stand up and raise their glasses in Thorndyke's direction.

BAXTER
Long may he reign.

They all drink.

CUT TO:

TIGHT SHOT 75

Nurse Diesel raises her glass, but doesn't drink. She puts the glass down.

SCREEN FLIPS TO:

CLOSEUP - BRANDY SNIFTER 76

filled with a generous portion of brandy. A hand comes INTO FRAME and lifts it. CAMERA FOLLOWS, ANGLE WIDENS to reveal Montague. In one hand he holds the brandy and in the other a cigar.

CUT TO:

DR. WILSON 77

as he holds the brandy.

WILSON
Dr. Montague, what do you think of this brandy? You probably know.

CUT BACK TO:

MONTAGUE 78

He sniffs the brandy as he speaks. CAMERA PANS counterclockwise. We see the various doctors drinking brandy and smoking cigars.

MONTAGUE
Excellent. An excellent brandy. You can tell by just sniffing the aroma. It's much better than the brandy we used to have. I have been saying for years it pays to spend more money and get good imported brandy rather than save a few pennies and buy a cheap domestic brandy that simply cannot compete with the body, the fragrance, and the smooth aftertaste of a fine French cognac.

Cont.

78 Cont.

CAMERA COMES TO REST on Nurse Diesel. She is also drinking brandy and smoking a cigar.

MONTAGUE
(o.s.)
I've always enjoyed a brandy that's not too smoky in flavor, and yet manages to retain a character that is bold but never too arrogant or impetuous.

DIESEL
(takes a puff and speaks under her breath)
Who gives a crap.

Montague continues talking. He has obviously heard Diesel.

MONTAGUE
However, there are some domestic brandies that...
(trailing off)
...appeal to the whatevers.

CUT TO:

TIGHT SHOT - THORNDYKE 79

THORNDYKE
Dr. Montague, tell me, I'm curious. What's the rate of patient recovery here at the Institute?

MONTAGUE
I'd have to say once in a blue moon.

THORNDYKE
Once in a blue moon?

DIESEL
Unfortunately, Dr. Thorndyke, the recovery rate in a classroom is much higher than it is in real life. We're dealing with sick people here. You understand. Dangerously sick people!!

To emphasize her point she rams her fork into the Dining Room table pinning Montague's coat sleeve forever. He struggles with all his might to free his sleeve.

There is an awkward beat before Eckert speaks.

Cont.

79 Cont.

ECKERT
(anxious to lighten the atmosphere)
Oh, Dr. Thorndyke, will you be attending the annual psychiatric convention in San Francisco next week?

THORNDYKE
Yes, I think it's important that someone represent the Institute.

MONTAGUE
I was going to go until you showed up --
(then, obviously reacting to a sharp kick in the ankle by Nurse Diesel, he flinches and continues)
I'm sure you'll have a nice time.

THORNDYKE
Thank you.

MONTAGUE
(under his breath, to Diesel)
This time I think you broke something.

FADE OUT

FADE IN

INT. THORNDYKE'S BATHROOM 80

Thorndyke is at the sink dressed in pajamas, robe and slippers. He is brushing his teeth.

THORNDYKE
(to himself as he brushes)
Up and down and up and down and side, side, side, side, side. In and out and in and out and side, side, side, side, side.

Cont.

80 Cont.

Suddenly the bathroom window is shattered as a large rock with a note attached to it comes crashing into the bathroom and lands near Thorndyke. It gives him the fright of his life. Thorndyke regains his equilibrium, bends down, unties the string, and removes a big sheet of paper that is attached to the rock.

CUT TO:

CLOSEUP - PAPER 81

On it we see written in large block letters: "WELCOME". Underneath it reads: "The Violent Ward".

CUT BACK TO:

SCENE 82

There is a KNOCK on the door. From outside we HEAR:

BROPHY
(o.s.)
Doc! Doc! Are you all right?

We HEAR a door open and Brophy enters the bathroom.

BROPHY
(excited)
Doc! Doc! Is everything all right? Is everything all right?

THORNDYKE
(points)
Someone threw a rock through the window.

BROPHY
Geez, look at that. A guy like that should be put away. Here, let me get rid of this for you.
(bends down and tries to pick up rock)
I got it! I got it! I got it!

THORNDYKE
Brophy, forget about it.

We HEAR a STRANGE SCREAM. Brophy and Thorndyke look at each other and tear out of the bathroom.

CUT TO:

REVERSE ANGLE - WIDE SHOT 83

Thorndyke and Brophy run out of the bathroom and exit through the bathroom door.

CUT TO:

INT. CORRIDOR 84

Thorndyke and Brophy HEAR the WEIRD SCREAM again.

BROPHY
It's coming from Nurse Diesel's room.

Thorndyke KNOCKS on Diesel's door. The NOISE stops abruptly.

THORNDYKE
Is everything all right in there? Nurse Diesel! Are you all right?

The door opens slowly. Nurse Diesel appears. She is wearing a three-quarter-length chenille robe.

DIESEL
Yes?

THORNDYKE
Forgive us. We heard some weird noises that seemed to emanate from your room.

DIESEL
Weird noises? Heh, heh, heh. It was the TV. I'm sorry it disturbed you. I've turned it down.

During her speech we:

CUT TO:

THORNDYKE'S P.O.V. 85

CAMERA TRAVELS DOWN Diesel's robe revealing sexy, high-heeled, glossy patent leather boots.

CUT BACK TO:

SCENE 86

Thorndyke is staring at her boots.

DIESEL
Is there anything else, Doctor? It is rather late.

Brophy and Thorndyke look at each other as if to say, "Did you see what I saw?"

BROPHY
(embarrassed)
Yeah, it's late. Good night, Doc.

THORNDYKE
Good night, Brophy.
(then, to Diesel)
I'm so sorry to have disturbed you. Good night.

DIESEL
Good night.

She starts to close the door.

CUT TO:

INT. DIESEL'S ROOM 87

She closes the door. CAMERA FOLLOWS her as she goes to the closet. She opens the closet door and reveals Montague. His wrists are tied to the crossbar with a thick rope. The rope is extended down to his ankles and tied with a huge knot at the bottom. He is hanging there in light blue silk pajamas.

MONTAGUE
(half whisper)
Who was it?

DIESEL
It was Thorndyke. You're making too much noise!

MONTAGUE
I can't help it. You're hurting me. You're going too hard tonight. I want you to cut your nails.

DIESEL
Come on, I know you better than you know yourself. You live for bondage and discipline.

Cont.

87 Cont.

Diesel pinches him three times. On each pinch, he SCREAMS "no."

MONTAGUE
No!...No!...No!...Too much bondage.
Not enough discipline!

She begins slapping him across the buttocks hard. He SCREAMS "yes."

MONTAGUE
Yes!...Yes!...I'm so happy!!!

FADE OUT

FADE IN

INT. THORNDYKE'S OFFICE - DAY 88

Thorndyke is seated behind his desk, a folder lies open before him. He is studying case histories. Suddenly a bar of reflected sunlight comes through his window and flickers across his face. Thorndyke moves his head to avoid it, but the flickering beam finds him again. He is slightly puzzled by it. The intercom buzzes. He presses it down.

THORNDYKE
(into intercom)
Yes?

FEMALE VOICE
(over intercom, very nasal)
Dr. Montague is here to see you.

THORNDYKE
(deliberately)
Take your hand away from your nose and say that again.

FEMALE VOICE
(over intercom, less nasal)
Dr. Montague is here to see you.

THORNDYKE
(into intercom)
Please send him right in.

CUT TO:

WIDE SHOT

Montague enters briskly. The flickering beam of light disappears.

MONTAGUE
I'm so sorry I'm late. It took a little longer than I had anticipated to complete my rounds this morning.

THORNDYKE
Please have a seat.

Montague sits and winces in pain.

MONTAGUE
(under his breath)
Aahhh.

THORNDYKE
Montague, I'm a little disturbed.

MONTAGUE
Yes, Dr. Thorndyke?

THORNDYKE
I've been studying some of these case histories and every so often I come across a patient who seems to be functioning in a rational and normal manner. Zachary Cartwright the Third, for instance. His family is paying the Institute twelve thousand dollars a month. According to his files, he should have been discharged months ago.

MONTAGUE
Oh, these...
(indicating folders on desk)
...case histories are really so sketchy. They hardly draw a true picture of the patient's psychosis. Cartwright is a perfect example. One moment he is perfectly rational and lucid and the next he's a living looney tune.

THORNDYKE
Cartwright is just outside. Would you mind if we examined him together?

Cont.

MONTAGUE
Mind?

He picks up a pencil from Thorndyke's desk and puts the eraser end in his mouth. He plays with the pencil as if it were a cigarette during the following speech.

MONTAGUE
Why should I mind? After all, you're in charge here. You can examine anyone you want.

The pencil suddenly breaks in half. One half stays in his mouth, the other half is in his fingers. He quickly notices what he has done and puts the broken pencil into his jacket pocket. Thorndyke pushes a button on his phone, speaks into the intercom.

THORNDYKE
(into intercom)
Nurse, please send in Mr. Cartwright.

ZACHARY CARTWRIGHT enters the office. He is a skinny, timid little man in his late fifties, dressed in pajamas, robe and slippers. On his robe, over the pocket, are the initials of the Institute: PIVVN.

THORNDYKE
Mr. Cartwright, have a seat. Of course, you know Dr. Montague.

CARTWRIGHT
(fearfully)
Hello, Dr. Montague.

MONTAGUE
(hard)
Hello, Zack!

THORNDYKE
Tell me, Mr. Cartwright, do you know why you're here at the Institute?

CARTWRIGHT
Yes, I was brought in two years ago. I was suffering from nervous exhaustion. I used to get sharp pains in my neck and dreamt about werewolves.

Cont.

THORNDYKE
And in the two years you've been here, do you feel you've made any progress?

CARTWRIGHT
I never get those pains anymore and it's been six months since I had a dream about a werewolf.

THORNDYKE
Do you feel if you were returned to the community, you could function in a happy and normal manner?

CARTWRIGHT
I think so. I feel pretty good.

THORNDYKE
(writing)
I see.

During the above exchange, Montague walks around the room, picks up a rubber band off the desk, and puts a paper clip in it. Suddenly, when he's sure no one is looking, he shoots the paper clip into Cartwright's neck.

CARTWRIGHT
(grabbing his neck)
Aaauuuggghhh!!!

THORNDYKE
What's the matter?

CARTWRIGHT
I don't know. The pain just came back.

MONTAGUE
(to Thorndyke behind cupped hand)
You see how unpredictable he is?

THORNDYKE
Maybe he's under some tension.
(to Cartwright)
Now, Mr. Cartwright, I really want you to relax.

Cont.

CARTWRIGHT
I'll try. I'll try.

THORNDYKE
You mean you haven't had this pain for a long time and suddenly it's reoccurred for no apparent reason.

CARTWRIGHT
I don't know what it is.

Thorndyke makes some notes in the folder in front of him.

THORNDYKE
(writing)
That's interesting.

CARTWRIGHT
The pain's going away now.

CUT TO:

TIGHT SHOT - MONTAGUE 90

He again loads his rubber band with a new paper clip. SHOT WIDENS.

CARTWRIGHT
I feel perfectly --

Montague fires the paper clip into Cartwright's neck.

CARTWRIGHT
(grabbing his neck)
Aaauuuggghhh!!! Aaauuuggghhh!!!

THORNDYKE
(jumps to his feet)
What is it? Is it that same pain?

Thorndyke goes around the desk and approaches Cartwright.

CARTWRIGHT
Yes! Yes! Yes!

THORNDYKE
Here, let me have a look.

Cont.

Montague quickly positions himself behind Thorndyke. He takes out a werewolf mask from inside his jacket and quickly pulls it over his face. Cartwright looks up and sees the werewolf. He SCREAMS out loudly and backs away, crawling alongside the couch.

CARTWRIGHT
NO! NO! GO AWAY! GO AWAY!

THORNDYKE
It's all right, Cartwright. I just want to help.

Cartwright SCREAMS and continues to crawl backwards in terror. Two Orderlies who have obviously heard the commotion come in. They help get Cartwright to his feet. Montague quickly removes his mask and puts it back into his jacket.

THORNDYKE
(to Orderlies)
Take him back to his room. Give him a sedative and nail some wolfbane over his window.

As the Orderlies drag Cartwright through the door, Montague applies the coup de grace -- a swift, surreptitious, backwards kick in Cartwright's behind. Cartwright SCREAMS again as he is dragged out. The door is closed.

THORNDYKE
I don't understand. It was all so sudden. I've never seen anything like that.

MONTAGUE
Sad. Sad. Tears your heart apart.

He quietly replaces the rubber band. Suddenly the flash of light plays again across Thorndyke's face.

THORNDYKE
There's that reflection again. It seems to be coming from a window somewhere up there.

MONTAGUE
Hmmm. It seems to be coming from the north wing. Room thirty-five.

THORNDYKE
Who's up there?

Cont.

MONTAGUE
I think it's a patient named Brisbane.

THORNDYKE
Arthur Brisbane? The industrialist? Head of Brisbane Industries?

MONTAGUE
Er...yes. I think that's the one.

THORNDYKE
How long has he been here?

MONTAGUE
Oh, about eighteen months.

THORNDYKE
I don't remember coming across his name in the files. I'd like to meet this Brisbane fella after lunch.

MONTAGUE
But he's hopeless. You don't want to meet him.

THORNDYKE
I do.

MONTAGUE
All right! As you wish. I'll arrange it for you.

Montague goes over to the phone, picks it up, and dials.

MONTAGUE
(into phone)
Hello? Nurse Diesel? Dr. Montague here. Dr. Thorndyke would like to visit Arthur Brisbane right after lunch.
(pause)
Good.
(pause, then in Pig Latin)
Oo-yay oh-knay ut-way oo-tay oo-day. Et it-gay?
(hangs up phone, to Thorndyke)
Everything will be taken care of.

CUT TO:

CLOSEUP - THORNDYKE'S FACE 91

He is puzzled at the Pig Latin. The beam of light plays across his face again. MUSIC.

DISSOLVE TO:

THORNDYKE'S RECURRENT DREAM 92

He is falling through space, his arms and legs flailing, his mouth open in terror. OVER picture, we HEAR the voice of Professor Lillolman.

LILLOLMAN
(voice over)
Fight it, Thorndyke. Do you hear me? You must fight it. Fight your fear. The only way to overcome High Anxiety is to fight it.

CUT TO:

INT. LILLOLMAN'S OFFICE - DAY 93

Thorndyke is on the leather couch writhing in torment. Lillolman sits just behind him, leaning over, speaking words of encouragement.

LILLOLMAN
That's good. Fight it. Fight it. Fight. Fight. Fight.

THORNDYKE
(low voice)
Fight. Fight. Fight.

Thorndyke slowly begins to snuff, snivel and shadow box as he rises from the couch.

LILLOLMAN
Good. Good. That's it. Fight. Fight.

Thorndyke is now moving around the room as if it were a fight ring. He throws short left jabs. He hooks. He dances. He throws a few haymakers. His footwork is beautiful. Lillolman gets more and more excited. He rises to his feet.

LILLOLMAN
Good. Good. Kill it. Beat it. Fight it. You can win. You can win.

Cont.

Lillolman gives Thorndyke an encouraging tap on the shoulder Thorndyke throws him a punch. Lillolman reacts slightly from the pain of the punch.

LILLOLMAN
Good. That's all right. Get your hostility out.

Thorndyke grabs Lillolman's head, bends him down, and gives him four good punches to the body. With each punch:

LILLOLMAN
Good. Good. Good.

On the last punch Lillolman breaks away.

LILLOLMAN
Hold it. Hold it. The last one hurt.

Thorndyke continues punching.

LILLOLMAN
Okay, that's enough. That's enough.

Thorndyke doesn't hear him. He's lost in a trance. He hits Lillolman twice in the face.

LILLOLMAN
I SAID THAT'S ENOUGH!!

Thorndyke hits him again. Lillolman backs off and begins to remove his jacket.

LILLOLMAN
All right. You want to fight. I'll give you a fight. I'll give you a fight you'll never forget. Come on, you bastard. Throw your best punches. Give me your best stuff.

Lillolman's footwork is quick and fancy. He does a little Ali shuffle. Lillolman gives Thorndyke a good punch.

LILLOLMAN
Got a good one in there. You didn't expect that, did you, you --

Thorndyke lets a right go and connects on Lillolman's jaw. Lillolman reacts in pain.

LILLOLMAN
Now you're gonna get it.

They begin fighting in earnest. Montague enters the office. He is flabbergasted by what he sees.

MONTAGUE
Doctors! Doctors! What's going on here? Please, break it up.

He rushes between them and separates them. They come together again and continue fighting, ignoring Montague's pleas. Montague removes his jacket. He is wearing a sweater vest and a bow tie. There are garters around his sleeves. Soon he's caught up in the insanity himself. He becomes the perfect Referee, admonishing them when they hold too long, being very angry at Lillolman for hitting below the belt. Lillolman and Thorndyke are in a tight clinch.

MONTAGUE
(whispering to them as he breaks them up)
All right. All right. Come on. They came to see a fight. Keep 'em up. Keep it clean.

Thorndyke and Lillolman continue fighting. Suddenly Lillolman gets lucky with a roundhouse that catches Thorndyke in the solar plexus. Thorndyke grabs his stomach in pain and falls backwards onto the leather couch again. He lies there, exhausted. Montague and Lillolman put their jackets on.

MONTAGUE
What happened? How did this start?

LILLOLMAN
I put him under hypnosis. He'll be coming out of it soon. We're having some analytic sessions to help him overcome a langering illness...High Anxiety.

MUSIC sting.

CUT TO:

CLOSEUP - MONTAGUE

94

MONTAGUE
High Anxiety!? You mean Thorndyke is suffering from High Anxiety?

He stifles a laugh.

CUT BACK TO:

SCENE

95

LILLOLMAN
Please don't say anything about this to anyone.

MONTAGUE
Me? Why would I say anything? Don't be silly. Excuse me.

Montague rushes out as though the place were on fire. Thorndyke slowly begins to come out of it.

THORNDYKE
You'll never believe what I just went through.

LILLOLMAN
I believe it. I believe it. You'll be all right. You're strong.
(feels his jaw tenderly)
However, no more sessions for a little while, eh?

DISSOLVE THRU TO:

SIGN

96

The sign reads: NORTH WING - VIOLENT WARD - NO VISITORS. CAMERA PANS from sign to REVEAL Thorndyke and Montague standing in front of a heavy iron door with a little opening at eye level. An ORDERLY with a mustache peers through the opening to see who's there. When the Orderly sees Thorndyke and Montague, he opens the door immediately. Montague and Thorndyke enter the guarded area. The Orderly shuts the door quickly.

CUT TO:

INT. CORRIDOR - NORTH WING 97

MONTAGUE
(to Orderly)
Norton, this is our new chief, Dr. Thorndyke. He would like to see Mr. Brisbane.

NORTON
Certainly. It's a pleasure to meet you, Dr. Thorndyke.

He extends his hand, they shake.

NORTON
Follow me.

As Norton talks, he turns his face and we see that he is only sporting half a mustache.

CUT TO:

CLOSEUP - THORNDYKE 98

THORNDYKE
Norton, I don't mean to pry, but could you please tell me what happened to the other half of your mustache.

CUT TO:

CLOSEUP - NORTON 99

NORTON
As you know, we get some very violent patients in this wing... well, last week I guess I wasn't on my toes and one of them reached out and ripped off half of my mustache.

CUT BACK TO:

SCENE 100

THORNDYKE
Oh, that must have been awful.

NORTON
You'll never know the pain.

Cont.

100 Cont.

MONTAGUE
It can be quite dicey up here at times. Shall we go?

Norton leads them down the corridor. On each side we see heavy steel security doors. There is a little opening cut into each door at eye level. As they pass one of the doors, a face suddenly appears in the little window. The Man peering out is wearing the other half of Norton's mustache.

PATIENT
(calling out)
Norton! Norton! See anything that's yours?

The PATIENT laughs maniacally.

NORTON
(threateningly)
Why, you --

The Patient quickly shuts the opening before Norton can reach him.

THORNDYKE
Obviously a paranoid schizophrenic with half a Charlie Chan complex.

Montague nods in semi-agreement. They continue walking. Norton stops opposite a door, takes a key, and opens it. A card on the door reads: ARTHUR BRISBANE. Norton leads the way. Montague and Thorndyke follow.

CUT TO:

INT. BRISBANE'S CELL 101

Mysterious MUSIC begins. CAMERA PANS the darkened room as the men search for Brisbane. We see some chairs, a table, then, two large metal dog dishes for food and water, a long leather leash hanging on a hook, and a large, partially chewed rawhide bone. Finally, we see an oversized wicker doggie bed. Sleeping in it with his head on his "paws" is ARTHUR BRISBANE. His eyes flutter in his sleep as he hears something. He begins to GROWL SOFTLY. Suddenly he jumps up, wide awake, and begins barking at them. He jumps up on Thorndyke.

MONTAGUE
Brisbane! Down! No! No!
Bad Brisbane! Bad Brisbane!

Cont.

THORNDYKE
That's Arthur Brisbane? The industrialist?

Brisbane sits, drops his head a little. He knows he's done something wrong.

MONTAGUE
(to Thorndyke)
Don't worry. He won't bite. Let him smell you. He thinks he's a cocker spaniel.

Thorndyke puts his hand out. Brisbane sniffs Thorndyke's hand and begins to lick it. Thorndyke pats him on the head

THORNDYKE
Good dog, good dog -- I mean good Mr. Brisbane.

Brisbane jumps all over Thorndyke.

THORNDYKE
Down! Down!
(louder)
Sit! Stay!

Brisbane sits.

THORNDYKE
Good. Good boy. This is the most complex psychic phenomenon I've ever seen...

Brisbane likes Thorndyke. He sniffs up and down Thorndyke's leg as Thorndyke continues.

THORNDYKE
...the transference from human to animal. It's amazing. Didn't Otto Rank, or was it Kraft Ebbing, write an interesting paper on a similar case?...

Brisbane begins to pump against Thorndyke's leg.

THORNDYKE
(lost in thought)
...I believe it occurred in Vienna. The patient suffered from delusions --

Thorndyke suddenly becomes aware of Brisbane humping his leg, looks down at him, astounded.

101 Cont.

MONTAGUE
(quickly)
Brisbane! No! No! Down! Down! We don't do that with strangers. Norton, get him leash!

THORNDYKE
Never mind. I've seen enough.

They start to leave.

THORNDYKE
Extraordinary. Amazing. How could a creature like this have had the wherewithal to contact me by flashing a mirror?

MONTAGUE
Cockers are very bright.

THORNDYKE
That's true.

DISSOLVE THRU TO:

EXT. INSTITUTE GROUNDS - WIDE SHOT - DAY 102

Brophy is in the f.g. polishing the limousine. Behind him we see patients, nurses and orderlies strolling along the paths. A wooden sign in the b.g. reads: ADMINISTRATIVE BUILDING with an arrow pointing to the right. Underneath that we read: OUTPATIENT CLINIC with an arrow pointing to the right. Beneath that we read: SPLIT PERSONALITY WARD with an arrow pointing to the right and an arrow pointing to the left. Walking into FRAME we see a Patient being helped by a Nurse. The Patient (Henny Youngman) is speaking. As they pass by we hear him rattling off one-liners. After each joke, the Nurse nods and says subtly, "Ba-rump-bum." "Take my wife...please. Anyone." "You know, my wife is a very religious cook. Everything she makes is a burnt offering." "A crook came over to me last night and he says 'stick 'em down.' I says 'don't you mean stick 'em up?' He says 'don't confuse me. This is my first job.'" CAMERA TIGHTENS on Brophy and limousine. In order to achieve a high gloss, he spits and polishes, spits and polishes. From an open window just behind the car, we HEAR bits of conversation between Nurse Diesel and Wentworth.

Cont.

WENTWORTH
(voice over; agitated)
I swear to God. I won't say a word. I can't take it any longer. Just let me leave. Please. Let me leave!

DIESEL
(voice over)
You're just as much a part of this as the rest of us. No one's quitting. Do you hear me? NO ONE.

WENTWORTH
(voice over; very loudly)
BUT I CAN'T SLEEP AT NIGHT.
WHAT WE'RE DOING IS WRONG!
DON'T YOU UNDERSTAND? WRONG!

Brophy stops and turns toward the window. The last sentenc has arrested his attention.

DIESEL
(voice over; hushed)
Quiet, you fool. The window's open.

Brophy turns back and goes to work on the car. Once more he spits at the hood, not realizing the back of his hand is in the way. Surreptitiously, he wipes his hand on his trousers and continues to polish the car.

CUT TO:

NEW ANGLE 103

In the shiny hood of the car we see Nurse Diesel reflected as she comes to the window. Her face is distorted by the curve of the hood. She closes the window.

CUT TO:

INT. NURSE DIESEL'S OFFICE 104

Nurse Diesel finishes closing window and walks to Wentworth. He is seated in a chair. As she speaks, she punctuates her words by poking her forefinger into Wentworth's collar-bone. She speaks very deliberately, her finger poking on each word.

Cont.

DIESEL
We have something going here at the Institute for the Very, Very Nervous that's going to make us all very, very rich. And you're not going to screw things up.

WENTWORTH
(holding his shoulder)
But it's against everything I believe in. Everything that's honest and ethical.

DIESEL
Oh, blow it out your ass.

WENTWORTH
What??

DIESEL
(obviously trying a new approach)
All right. All right. Maybe I've been too harsh. You can leave the Institute this evening.

WENTWORTH
Oh, thank you. Thank you, Nurse Diesel. I'll never say a word to anyone.

DIESEL
I know you won't.

CAMERA ZOOMS into her eyes. They are cold and calcu
MUSIC sting.

DISSOLVE TO:

LATE MODEL CAR 105

travelling along Pacific Coast Highway at night. It is raining. Mysterious MUSIC.

CUT TO:

INT. CAR 106

Wentworth is staring nervously through the windshield at the road in front of him. The windshield wipers slap the windshield rhythmically. Every so often he glances up anxiously at the rearview mirror.

CUT TO:

TRAFFIC LIGHT IN RAIN 107

It goes from yellow to red.

CUT BACK TO:

INT. CAR 108

Wentworth stops. A person crosses in front of Wentworth's car, his face hidden by a large, black umbrella. As he comes abreast of Wentworth's car, he raises the umbrella and peers in.

CUT TO:

WENTWORTH'S P.O.V. 109

The ghoulish-looking man's face breaks into a strangely haunting smile. He disappears behind the umbrella once again and continues across the road.

CUT TO:

CLOSEUP - WENTWORTH 110

He blinks in fear. The reflection of the red light turns to green across his windshield.

CUT TO:

WENTWORTH'S FOOT 111

as he depresses the accelerator.

CUT TO:

CLOSEUP - SPEEDOMETER 112

as it goes from zero to 5, 10, 20, 30, 40, 50 miles an hour.

CUT TO:

INT. CAR - LOOSE ANGLE 113

from behind Wentworth. We see lights of cars in the opposite lane coming toward him and disappearing into the dark. With each set of approaching lights, we hear the car sounds crest as they pass and then fade once more as they continue on. Wentworth glances at his rearview mirror again. There are a pa of headlights getting closer and closer. Suddenly, we HEAR the very loud air horn of a monstrous trailer truck.

CUT TO:

ANOTHER ANGLE 114

Wentworth is scared out of his skin as the truck whizzes by, blowing its air horn once more. Wentworth pulls over to the side of the road and stops to catch his breath. He takes his handkerchief out to wipe his brow. A creature springs from out of nowhere and pounds on the window on the passenger side. BANG! BANG! BANG! Wentworth SCREAMS and clutches his chest in panic.

CUT TO:

WENTWORTH'S P.O.V. 115

Through the rain-streaked window we see a huge policeman in a rain slicker and hood. He speaks. We HEAR his MUFFLED VOICE.

POLICEMAN
(muffled)
Are you all right in there?

CUT BACK TO:

SCENE 116

Wentworth indicates "Thank you, I'm fine." He puts the car quickly into gear and moves off.

CUT TO:

CLOSEUP - WENTWORTH 117

We HEAR a CLICK as he turns on the radio. The SOUND of soft rock fills the car. The number ends. Immediately afterwards we HEAR the jangly throb of hard rock take over. The beat gets faster and the music gets louder. Wentworth reaches down to change the station.

CUT TO:

CLOSEUP - RADIO 118

Wentworth's fingers on a button. He pushes one, then another. Nothing happens. The station does not change. The SOUND of the MUSIC intensifies. His fingers turn the tuner knob. It won't turn. The MUSIC grows louder.

QUICK CUT TO:

WENTWORTH'S FACE 119

He is frightened.

CUT BACK TO:

WENTWORTH'S FINGERS 120

as he reaches for the volume control. The minute he touches it, it comes off in his hand. He can't get it back on. He throws it away and tries to turn the little metal rod with his fingers. No good. It doesn't work.

QUICK CUT TO:

CLOSEUP - WENTWORTH'S FACE 121

It is filled with panic.

CUT TO:

SCENE 122

The MUSIC is unbelievably loud. Wentworth immediately pulls over to the side of the road and stops the car.

QUICK CUT TO:

TIGHT CLOSEUP - KEY IN IGNITION 123

Wentworth's hand comes into frame, twists the key, and turns off the ignition.

QUICK CUT TO:

WINDSHIELD WIPERS 124

They stop immediately in mid-wipe.

QUICK CUT TO:

RADIO 125

It is not affected. It continues to play. Wentworth's fist comes into frame. He bangs the radio with all his might, but it continues to play.

CUT BACK TO:

CLOSEUP - WENTWORTH'S FACE 126

The MUSIC continues to pound out its super-amplified, insane, driving sound. Wentworth's eyes widen in terror as he realizes something is very, very wrong.

CUT BACK TO:

SCENE 127

He grabs door handle and lifts it up and pushes. The door will not budge. He pulls the lock button on top of the door. He can't move it. He grabs the window handle and begins to

Cont.

127 Cont.

turn. The handle comes off in his hand. The MUSIC continues to grow in volume. He leaps across the front seat and attacks the door on the passenger side. No good. The window handle comes off in his hand. He pounds the window with his fists, hoping to break it. The pounding fists have no effect on the glass. He moves his back against the door and kicks with all his might at the opposite window. It resists his every effort to break it. He can't take the SOUND any longer. He grabs his ears and SCREAMS. Grotesquely, the screaming becomes part of the hard rock arrangement.

CUT TO:

EXT. CAR 128

The MUSIC and SCREAMING are now muffled and mixed with the SOUND of rain. The angle is such that we see the soles and heels of Wentworth's shoes as he kicks at the window for his life. The car shakes with each kick, but the window does not break. Wentworth kicks, kicks, kicks. Suddenly his legs stiffen and for one brief moment his soles remain pressed against the window. Then, slowly, they begin to slide down. He goes limp. The CAMERA SLOWLY MOVES into the car as we:

CUT TO:

INT. CAR 129

The MUSIC is incredibly loud. Wentworth has stopped screaming. He is obviously near death. Suddenly the volume drops dramatically as the rock-and-roll song comes to a soft, tender finish.

CUT TO:

CLOSEUP - RADIO 130

The song ends. The little metal rod of the volume control turns and clicks "off." The light on the receiver goes out. The CAMERA SLOWLY PANS off radio to:

TIGHT SHOT - WENTWORTH'S FACE 131

His glazed, unseeing eyes stare blankly ahead. His head turns and drops. Wentworth is dead. CAMERA MOVES INTO Wentworth's ear. A trickle of blood makes its way from inside his ear, across his earlobe, and down his neck.

QUICK CUT TO:

CLOSEUP - THORNDYKE 132

THORNDYKE
Busted eardrums!!

CAMERA PULLS BACK TO REVEAL:

EXT. FRONT DRIVEWAY - INSTITUTE - DAY 133

Thorndyke is standing by the limousine. Montague and Nurse Diesel are there.

THORNDYKE
That's a very strange symptom for a cerebral hemorrhage.

MONTAGUE
According to the police surgeon's report, Wentworth suffered a cerebral hemorrhage.

THORNDYKE
You mean to say that the broken eardrums were a result of the cerebral hemorrhage?

CUT TO:

CLOSEUP - MONTAGUE 134

MONTAGUE
Cerebral.

CUT TO:

TWO SHOT 135

THORNDYKE
(after a beat)
Do you say Caribbean or Caribbean?

MONTAGUE
Caribbean.

THORNDYKE
I say Caribbean. Do you say tomato?

MONTAGUE
I say tomahto.

THORNDYKE
Oh, let's call the whole thing off. I'm not going to San Francisco. I can't leave the Institute at a time like this.

CUT TO:

CLOSEUP - NURSE DIESEL 136

DIESEL
Dr. Thorndyke, there's nothing you can do. If we receive any additional information about Wentworth, we'll call you. It's important that you attend the Psychiatric Convention. Remember, you are representing the Institute.

CUT TO:

MONTAGUE 137

MONTAGUE
Enjoy yourself, for God's sake. Get your mind off the Wentworth murder...
(quickly)
Accident. Have a good time.

He has obviously been kicked by Nurse Diesel.

CUT BACK TO:

FULL SHOT - SCENE 138

THORNDYKE
Perhaps you're right. I did spend a great deal of time preparing my speech. Yes, yes, I'd better go.

Thorndyke starts to get in the back of the limousine. Brophy is not there.

THORNDYKE
Where's Brophy?

BROPHY
(o.s.)
Here I am, Doc. Here I am.

CUT TO:

BROPHY 139

He comes running down the steps. CAMERA WIDENS BACK to:

SCENE 140

as he approaches the limousine.

BROPHY
(as he runs)
I forgot my camera. Hold it! Let me get a picture.

Cont.

140 Cont

MONTAGUE
Oh, please, Brophy. Not now.

Just as Brophy is about the snap the pictures, Thorndyke and Montague put their heads together quickly and flash winning smiles. Nurse Diesel goes up on her toes to get her face in the picture, quickly jumps between Thorndyke and Montague and wets her lower lip and assumes a seductive pose. Brophy camera clicks. They separate immediately.

BROPHY
Okay, let's go.

He opens the door for Thorndyke.

THORNDYKE
See you in a few days.

Montague and Diesel smile.

CUT TO:

NEW ANGLE 141

Thorndyke gets in, Brophy closes the door and runs around to the other side. He gets into the driver's seat and slams the door. Suddenly, the car engine starts with a roar and the car moves off. As Montague waves, his arm accidentally crashes into Nurse Diesel's bust.

CUT TO:

TIGHT TWO SHOT 142

Montague grasps his arm in pain. Diesel doesn't move. She hasn't even felt it.

MONTAGUE
Why don't you wear a bra?

DIESEL
(ignoring him)
I want you to come to my room right after dinner.

MONTAGUE
I'm tired. I think I'm going to turn in early. Maybe I'll read a little.

DIESEL
(enticing him)
I'll let you wear my new panty hose.

Cont.

142 Cont

MONTAGUE
(quickly)
I'll be there.

DISSOLVE THRU TO,

SKYLINE OF SAN FRANCISCO FEATURING THE GOLDEN GATE BRIDGE - DAY 143

MUSIC over -- "I'll take Manhattan." After about eight bars the music comes to a disonant halt. We HEAR a baton TAPPING on a music stand. The orchestra breaks into a spirited rendition of "San Francisco, Open Your Golden Gates."

CUT TO:

EXT. HYATT REGENCY HOTEL - SAN FRANCISCO - WIDE SHOT - DAY 144

A banner across the front of the hotel reads: WELCOME TO THE AMERICAN PSYCHIATRIC ASSOCIATION CONVENTION. Thorndyke's limousine pulls up to the front door of the hotel.

QUICK DISSOLVE THRU TO

INT. HOTEL LOBBY 145

The lobby is replete with banners and posters representing the various institutions that are participating in the American Psychiatric Convention. The CAMERA PULLS BACK. The lobby of the Hyatt Regency is a tribute to modern architecture. The 17-story structure is built somewhat like a pyramid, however, it is open at the very top. The interior walls of the hotel jut out at a rakish angle and come together at the glass enclosed roof. The extremely modern fishbowl elevators are in full view at all times as they zoom up and down the inside of the building.

CUT TO:

THORNDYKE'S FACE 146

Sting of MUSIC. Thorndyke suffers a shock of High Anxiety. He breaks into a sweat as he sees the elevators quickly rise to the top of the hotel.

DESK CLERK
(o.s.)
Excuse me. Dr. Robert H. Thorndyke. D-Y-K-E.

Cont.

146 Cont

Thorndyke snaps out of it. He looks away from the elevators. He turns and goes to the registration desk. Brophy is standing there next to the DESK CLERK.

CUT BACK TO:

SCENE 147

THORNDYKE
Yes, I am.

DESK CLERK
Okay. You're all set. Here we go.

The Desk Clerk hands him the pen. Thorndyke signs the register.

BROPHY
Wow, talk about modren.

DESK CLERK
(to Thorndyke)
You and Mr. Brophy are in 1702 and 1703. X

CUT TO:

CLOSEUP - THORNDYKE 148

He is obviously upset.

THORNDYKE
Excuse me. I thought that I'd specifically requested a room on a lower floor. Nothing higher than three.

CUT TO:

CLOSEUP - DESK CLERK 149

DESK CLERK
We had 201 all ready for you. However, a Mrs. MacGuffin called this morning and had us change it to the seventeenth floor.

THORNDYKE
MacGuffin? MacGuffin? I don't know anyone by that name.

CUT BACK TO:

SCENE 150

BROPHY
Isn't that strange. Isn't that strange.

DESK CLERK
I'm sorry, sir. We can't do anything about it now. We're all booked up. But maybe we can make a change tomorrow.

BROPHY
Aw, c'mon, Doc. It's only for a coupla nights.

THORNDYKE
I guess it'll be all right.

The Desk Clerk taps the bell. A BELLBOY enters, takes keys, picks up bags.

BELLBOY
Is there anything I can get you, sir?

THORNDYKE
Yes. I'd like a newspaper.

BELLBOY
Gotcha. I'll get you one and meet you at the elevators.

THORNDYKE
Please don't forget. It's rather important.

BELLBOY
Yeah, all right. Okay.

The Bellboy exits the shot with the bags.

THORNDYKE
(to Brophy)
I want to see if there's any mention of Wentworth's death.

CUT TO:

CLOSEUP - THORNDYKE 151

He looks up.

CUT TO:

THORNDYKE'S P.O.V. 152

We see the glass enclosed elevator quickly speed toward the top of the hotel.

CUT BACK TO:

THORNDYKE'S FACE 153

He is visibly shaken.

CUT BACK TO:

SCENE 154

Thorndyke and Brophy approach elevator. The Bellboy is waiting for them. He motions toward elevator.

CUT TO:

TIGHT SHOT - ELEVATOR 155

The doors open. The Bellboy indicates "please enter." They do.

BELLBOY
(pushing a button)
Here we go. All the way to the top.

As the doors start to close, Thorndyke speaks abruptly.

THORNDYKE
Wait! I'll walk --

BELLBOY
What?

Doors close.

THORNDYKE
Nothing.

The elevator starts going up. Anxious MUSIC begins.

CUT TO:

ELEVATOR FROM LOBBY'S P.O.V. 156

CAMERA FOLLOWS elevator. It rises swiftly.

CUT TO:

INSIDE ELEVATOR 157

Thorndyke is very, very nervous. His eyes start to widen as he looks down.

CUT TO:

THORNDYKE'S P.O.V. 158

The lobby dramatically shrinks as the elevator continues to shoot upwards. MUSIC builds in intensity as we:

CUT BACK TO:

INT. ELEVATOR - [illegible]HT SHOT - LIGHTED FLOOR NUMBERS 159

10, 11, 12, 14.

QUICK CUT TO:

BELLBOY'S FACE 160

nonchalant.

QUICK CUT TO:

BROPHY'S FACE 161

He's enjoying the ride.

QUICK CUT TO:

THORNDYKE'S FACE 162

He looks as if he's going to faint. MUSIC crests.

CUT BACK TO:

INT. ELEVATOR - LOOSE SHOT 163

BELLBOY
Quite a view, isn't it?

THORNDYKE
(too scared to speak rationally)
Ifyoucranstdanoy.

Bellboy and Brophy look at each other.

BELLBOY AND BROPHY
(simultaneously)
If you cranst da noy?

THORNDYKE
(waving them off)
Yes.

Bellboy and Brophy look at each other again. The elevator comes to a stop at the 17th floor. Doors open.

BELLBOY
Here we are. Top floor. Top of the hotel. You can't get any higher. Watch your step. We're way up there. We're pretty high.

Cont.

THORNDYKE
All right already. We know we're high.

BELLBOY
(quietly)
Seventeen. Top of the hotel.

Thorndyke exits the elevator. Brophy follows him. Bellboy picks up the bags and exits the elevator.

CUT TO:

INT. MODERN, NARROW, OPEN CORRIDOR - 17TH FLOOR 164

Along one wall we see a number of doors leading to the various rooms. The other side of the corridor is composed of a simple railing that overlooks the lobby seventeen floors below.

BELLBOY
This way please.

Brophy is looking over the rail.

BROPHY
Wow! Hey Doc, look at this. What a view! This is spectacular!

CUT TO:

THORNDYKE 165

Apprehensive MUSIC begins. Thorndyke moves along the corridor. He presses his back as hard as he can against the wall.

THORNDYKE
I can see it from here. It's very nice. Very nice.

Each time he comes to a doorway, he follows its contour and continues along the wall. When he comes to the fourth door, a Male Attendant suddenly exits the room pushing his supply cart in front of him. It collides with Thorndyke's back, propelling him towards the rail. Thorndyke hits the rail with such force that he starts to go over. MUSIC crests.

THORNDYKE
OHHHHHHHH...

Cont.

165 Cont

At the last minute Brophy reaches over and pulls him back.

BROPHY
Are you all right, Doc? Are you all right?

CUT TO:

TIGHT TWO SHOT 166

THORNDYKE
I'm all right. I'm all right. Thank you, Brophy.

CUT TO:

MALE ATTENDANT WITH CART 167

MALE ATTENDANT
Sorry. I didn't know anybody was there.

He wheels the cart in the opposite direction.

CUT TO:

BELLBOY 168

BELLBOY
Right here, gentlemen. 1702. X

He opens the door to 1702. On the way in Brophy speaks X to Thorndyke.

BROPHY
Boy, if you would have gone over you would have been smashed like corned beef hash. Your brains would have splattered all over the lobby. Your guts --

THORNDYKE
(interrupting)
Brophy. Please!

BROPHY X
I've got the key, you take care of the Doc.

CUT TO:

INT. ROOM 169

The Bellboy leaves Brophy's suitcase at the door, takes Thorndyke's bag, and places it on a little folded-out luggage stand. He goes over, opens the drapes, and adjusts the air conditioner.

Cont.

BELLBOY
Is there anything else I can do for you?

THORNDYKE
(handing him a dollar)
No...oh, where's my newspaper?

BELLBOY
Oh, the newsstand didn't have any left and I didn't want to go around the corner.

THORNDYKE
(anxiously)
It's very important that I get that newspaper.

BELLBOY
All right, all right. I'll get you the paper. I'll get you the paper.

Bellboy leaves with Brophy. He shuts the door behind him. Thorndyke opens his suitcase. He takes out his suit. He takes a hanger from the closet, puts his suit on it. He HEARS the door in the next room closing. He quickly goes to his door, opens it. The Bellboy passes in front of Thorndyke's doorway.

CUT TO:

REVERSE ANGLE IN CORRIDOR 170

THORNDYKE
Don't forget that paper.

BELLBOY
(he's obviously had it)
All right! I'll get it! I'll get it! What's so important about a lousy stinking newspaper?

Thorndyke shuts the door.

SCREEN FLIPS TO:

INT. HOTEL ROOM - DAY 171

Thorndyke removes his shirt, puts it on a nearby chair, passes mirror, catches a glimpse of self and stops.

Cont.

171 Cont'

He looks at himself and flexes his muscles. Satisfied with his body he moves on.

CUT TO:

INT. HOTEL LOBBY - DAY 172

DESK CLERK
(calling off)
Oh, Dennis? Dr. Thorndyke in 1701 just called down to remind you not to forget his...

BELLBOY
I know. The newspaper! The newspaper! The newspaper!

He runs out of FRAME. Desk Clerk reacts.

CUT TO:

INT. HOTEL BATHROOM - DAY 173

We HEAR the SOUND of a shower and see steam rising. Thorndyke enters the bathroom wearing a white terrycloth robe. As he enters, OMINOUS MUSIC begins. Thorndyke removes his robe.

CUT TO:

TIGHT SHOT - THORNDYKE'S LEGS 174

from just above the knees. The robe falls to the tile floor. Thorndyke steps between the translucent plastic shower curtains and enters shower.

CUT TO:

CLOSEUP - THORNDYKE'S FACE 175

catching the full force of the shower. He loves it.

CUT TO:

SERIES OF DIFFERENT CLOSEUPS 176-186

A. Thorndyke taking soap.

B. Lathering up.

C. Picking up shampoo.

Cont.

D. Taking off cap.

E. Applying shampoo to hair.

F. Water dripping over toes.

G. Water dripping across knees.

H. Chest.

I. Elbow.

J. Shoulder.

K. Back

CUT TO:

WIDE SHOT 187

We are in an angle that reveals bathroom door seen through the translucent shower curtain. The bathroom door quietly opens revealing a shadowy figure looming in the doorway. MUSIC segues to high-pitched moaning violins. The figure comes closer and closer to CAMERA. Thorndyke does not notice. He continues to enjoy his shower. MUSIC intensifies. Figure comes closer. It raises its right hand over its head. Clutched in its hand we see something that looks like a large knife. Suddenly, the shower curtain is ripped open.

CUT TO:

CLOSE SHOT - THE FIGURE 188

It is the Bellboy with a rolled-up newspaper in his right hand. His face is crazed with rage. He begins to SCREAM in anger as he repeatedly thrusts the paper at Thorndyke.

BELLBOY
(screaming)
HERE! HERE! HERE! HERE!

QUICK CUT TO:

THE NEWSPAPER - THORNDYKE'S CHEST 189

being hit with the paper.

QUICK CUT TO:

THORNDYKE'S FACE 190

petrified. He raises his hands to ward off the paper stabbing.

CUT TO:

CLOSEUP - BELLBOY

191

still SCREAMING.

BELLBOY
HERE'S YOUR PAPER! HERE'S YOUR PAPER! HERE'S YOUR PAPER!

CUT TO:

THORNDYKE

192

He turns away and gets two paper stabs in the back. He sinks to his knees. He turns forward again. He takes one more in the forehead.

QUICK CUT TO:

PAPER IN HAND

193

stabbing.

QUICK CUT TO:

THORNDYKE'S BELLY

194

taking more stabs.

CUT BACK TO:

WIDE SHOT

195

The Bellboy finally throws the paper at Thorndyke.

BELLBOY
HERE'S YOUR LOUSY, STINKING PAPER! HAPPY NOW? HAPPY NOW? HAPPY NOW? HAPPY NOW?

He exits SHOT.

CUT TO:

CLOSE SHOT - THORNDYKE

196

He is stunned. Water sprays his face and his body as he slides down the white tile holding the paper in his hand.

CUT TO:

CLOSEUP - DRAIN

197

Some newsprint mixed with water and soapsuds swirls down.

CUT TO:

EXTREME CLOSEUP - THORNDYKE'S FACE 198

His mouth drops open as if he has actually been stabbed. His eyes are open wide, staring.

THORNDYKE
What a nervous kid.

FADE OUT

FADE IN

INT. THORNDYKE'S ROOM 199

Thorndyke is in front of the mirror, dressed in his suit, adjusting his tie. There is a KNOCK at the door. Thorndyke stiffens. CAMERA FOLLOWS Thorndyke to the door.

THORNDYKE
(cautiously)
Who is it?

His query is answered by another KNOCK at the door.

THORNDYKE
(louder)
Who is it?
(beat)
It's not the bellboy is it?

Still another KNOCK. Thorndyke opens the door just a crack to see who it is. Suddenly, the door bursts open. Thorndyke is flung back. A beautiful, young, blonde WOMAN wearing a chic gray suit and a big picture hat quickly enters the room and slams the door shut. Thorndyke is stunned. She presses her back against the wall next to the door. She looks around the room nervously.

THORNDYKE
(starts to talk)
Who are --

VICTORIA
Get away from the door.

She shoves her hand menacingly into her purse.

THORNDYKE
Just a second, miss --

VICTORIA
Get away from me. Don't move.
Be quiet. They'll hear you.
Close the drapes.

Thorndyke starts toward the window.

VICTORIA
Get down. They'll see you.

Thorndyke immediately drops to his knees and continues towar the window. He reaches up and pulls the cord, closing the drapes.

VICTORIA
Close the other one.

Thorndyke starts to stand.

VICTORIA
Keep down.

He walks on his knees to other set of drapes and closes them

VICTORIA
Come here.

Thorndyke walks toward her on his knees.

VICTORIA
Get up.

THORNDYKE
Yes!

He gets up.

VICTORIA
Sit down.

Thorndyke starts to sit.

VICTORIA
Not there.

THORNDYKE
Where?

VICTORIA
(pointing)
Here.

Thorndyke starts to sit.

THORNDYKE
Here?

VICTORIA
There.

He sits. He bounces up again quickly and heads for the bathroom.

Cont.

VICTORIA
Don't go.

THORNDYKE
Please, you made me very nervous. I have to go to the bathroom.

He continues walking.

VICTORIA
(to his back)
Don't flush...They'll hear you.

Thorndyke stops in mid-step, up on his toes, and pivots back toward Victoria.

THORNDYKE
I don't have to go.
(walks back over and sits down)
Now, who are you. Who are 'they'?

VICTORIA
(sharply)
Don't ask.
(then, softening)
Don't ask. I know I'm being followed.

We HEAR the SOUND of the door opening.

VICTORIA
Quick. Make believe you know me.

She grabs Thorndyke and kisses him. Her hands slide down the back of his pants. The Maid enters.

MAID
Sorry. I'll come back later.

The Maid exits the room and closes the door after her.

CUT TO:

TIGHT TWO SHOT 200

The long, passionate kiss ends. Thorndyke is weak. He looks up at her.

THORNDYKE
(breathlessly)
What's your sign?

Cont.

200 Cont.

VICTORIA
(resuming her icy tone)
I'm sorry, it's unlisted.

THORNDYKE
Boy, you sure blow hot and cold. No offense...who are you?

VICTORIA
My name is Victoria Brisbane. My father is Arthur Brisbane.

THORNDYKE
You're the Cocker's daughter?

VICTORIA
Have you seen my father at the Institute? Is he all right?

THORNDYKE
Oh...uh...he's fine. He's coming along fine. He's very affectionate. He licked me.

VICTORIA
(long pause)
He what???

THORNDYKE
Well, you know he thinks he's a dog these days.

VICTORIA
A dog? Dr. Thorndyke, my father's as sane as I am.

QUICK CUT TO:

CLOSEUP - THORNDYKE 201

THORNDYKE
Hmmm.

CUT BACK TO:

SCENE 202

VICTORIA
Eighteen months ago my father had a nervous breakdown. He went into the Institute for a rest and has been a virtual prisoner there ever since. Frankly, Doctor, I fear for his life.

Cont.

THORNDYKE
Miss Bisbane...I assure you I am a competent psychiatrist. I've met with your father and I must tell you, in my professional capacity, that he is deeply disturbed.

We HEAR a KNOCK at the door.

VICTORIA
Don't answer it! If they know I'm here with you, they'll harm my father.

BROPHY
(o.s.)
Doc, you're late. They're expecting you at the convention hall.

THORNDYKE
(shouting to Brophy)
I'll be right down.
(to Victoria)
He's all right. That's Brophy, my driver. Excuse me. I must go. They're waiting for me.

VICTORIA
Don't you believe me? Don't you believe what I'm telling you?

THORNDYKE
Listen, I've got to go to the convention now. Why don't we meet downstairs at the bar later. We'll talk about it.

VICTORIA
Later at the bar. Good.

They walk out of the room together.

CUT TO:

INT. HOTEL CORRIDOR 203

Thorndyke and Victoria walk out of the room together. He takes her arm.

Cont.

THORNDYKE
See? Nobody's here. There are no enemies. There's nothing to worry about.

They start walking down the corridor. CAMERA PANS off them to corridor on the same floor directly opposite them. CAMERA SLOWLY ZOOMS into a mysterious figure dressed in a black suit and black leather gloves. His arms are folded in front of him and one gloved finger strokes a scar on his cheek knowingly. Slowly his lips part in a menacing smile. A very complicated set of metal braces covers his teeth. They gleam as he smiles. His eyes follow Thorndyke and Victoria Brisbane as they walk up the corridor.

CUT TO:

INT. SMALL CONVENTION HALL - HOTEL - DAY 204

The room is filled with about one hundred psychiatrists sitting in straight-backed wooden chairs. On the stage a MAN stands in front of a lectern with a microphone. In back of him on the stage are hung huge black and white pictures of famous psychiatrists, their names are underneath CAMERA PANS ACROSS the pictures: Dr. Sigmund Freud, Dr. Karl Jung, Dr. Otto Rank, Dr. Alfred Adler, and Dr. Joyce Brothers. There is a general hubbub in the room. The Man at the lectern POUNDS the gavel to bring the meeting to order.

MAN AT LECTERN
Ladies and gentlemen, it is a pleasure and an honor to present the new head of the Psycho-Neurotic Institute for the Very, Very Nervous, winner of the Nobel Prize for his works on the use of chemotherapy in severe psychosis. The distinguished Dr. Robert Thorndyke.

Audience applauds. Thorndyke leaves his seat in the first row and walks up to the lectern. He thanks the Speaker, shakes his hand, opens a manila folder, and places it on the lectern.

THORNDYKE
(to audience)
Thank you, thank you.

As the applause subsides:

Cont.

204 Cont.

Fellow analysts, psychiatrists, and psychologists, today I would like to discuss some of the lesser known aspects of Psycho Biological Therapy. One of the essential methods of this therapy is to insist that all the patient's problems (conscious as well as unconscious) be clearly identified and its course traced in the life history or distributive analysis...

CUT TO:

BLACK-SUITED, BLACK-GLOVED KILLER 205

we saw earlier. He is seated in a phone booth. CAMERA SLOWLY ZOOMS into a VERY TIGHT SHOT of his mouth talking into receiver.

KILLER
(into phone)
I don't know what they said. All I know is that they met. What do you want me to do? Kill him? If you want me to kill him, I'll kill him. I don't have to kill him, but I'd like to kill him. I killed Ashley. I killed Wentworth. Another killing or two won't make any difference. It would make me happy. I'd like to kill them both. I think it would be better if I killed them both.
(pause)
Well, let me kill just one then. Whichever one you want.
(pause)
All right. I'll wait. But the minute you say kill them, I'll kill them. I'll kill them both. I'd love to kill them. I'm dying to kill them.

He hangs up the receiver. The phone RINGS immediately. He lifts the receiver to his ear.

OPERATOR'S VOICE
(o.s., filtered)
Just a moment, sir, there are some additional overtime charges on your call. Please deposit another forty-five ce--

Cont.

205 Cont.

With a switchblade knife, he cuts the phone cord in one smooth slice and then hangs up the receiver.

CUT BACK TO:

INT. CONVENTION HALL - CLOSE ON THORNDYKE 206

at the lectern. He is winding up his address.

THORNDYKE
And so, in conclusion, let me reiterate that there are no rules. Each patient is a supreme individual endowed with those qualities that distinguish the human being from the slime from which he emerged. Thank you.

CUT TO:

WIDE SHOT - AUDIENCE 207

They applaud vigorously. As the applause subsides, a member of the audience stands and raises his hand.

CUT TO:

DOCTOR IN AUDIENCE 208

DOCTOR #1
Dr. Thorndyke, may I ask you a question?

CUT TO:

THORNDYKE 209

THORNDYKE
Certainly.

CUT BACK TO:

DOCTOR #1 210

DOCTOR #1
Dr. Thorndyke, you mentioned in your address that penis envy should be deemed an antiquated psychiatric concept. Could you expand on that?

Cont.

THORNDYKE
Let's remember that the term penis envy was created in a predominantly male atmosphere of --

During the above a DOCTOR and two young Girls, ten and twelve, have entered the hall and are taking seats in the very front row.

DOCTOR #2
(quietly to Thorndyke)
I'm sorry I'm late. Forgive me for bringing the kids. I couldn't find a sitter.

THORNDYKE
(resuming)
As I was saying, in a world of predominantly male-oriented psychology, it was only natural to arrive at the term, pee--
(looks at the Girls)
--peepee envy.

DOCTOR #1
Are you saying there is absolutely no validity to...
(aware of the Girls)
...peepee envy?

THORNDYKE
It has no more validity than if we said a man envied a woman's --
(indicates breasts; looks at kids)
-- balloons.

Another DOCTOR rises.

DOCTOR #3
Dr. Thorndyke, do you feel that the trauma of toilet training has a bearing on future sexuality of the adolescent.

THORNDYKE
Toilet training is a vast area. Are we talking about number one or cocky-doody?

Cont.

DOCTOR #3
All right, for argument's sake, let's say cocky-doody.

THORNDYKE
Cocky-doody, good. In my professional opinion, I would have to say that going potty has very little to do with future sexual development. Let me backtrack for a second. The female erogenous zone --

DOCTOR #1
(interrupting)
You mean the balloons?

THORNDYKE
No, no, no. Lower. Lower. Much lower. Where the babies come out. The wo-- The woowoo.

DOCTOR #1
The woowoo?

THORNDYKE
Yes! The woowoo! One of the most important feminine organs known to man!

The audience applauds wildly.

CUT TO:

TIGHT SHOT - TWO LITTLE GIRLS 211

They look at each other as if to say, "Can you believe these people?"

CUT TO:

FINGERS ON A KEYBOARD 212

CAMERA PULLS BACK to reveal we are in a:

PIANO BAR 213

A huge black lacquer piano dominates the center of the room. A trio consisting of a piano player, a bass player, and a drummer is playing soft cocktail MUSIC. People are seated on stools all around the piano, their drinks in front of them. Thorndyke and Victoria Brisbane are seated near the piano player. Thorndyke is dressed in a tuxedo and Victoria in a beautiful black evening gown.

CUT TO:

TIGHT THREE SHOT 214

The WAITRESS set[illegible]down their drinks.

WAITRESS
Here we [illegible]re. A B and B and a B and E [illegible]nd B.

THORNDYKE
Thank yo[illegible].

The Waitress leav[illegible]s. The CAMERA MOVES into a:

TIGHT TWO SHOT 215

Victoria is poin[illegible]ng to Thorndyke's name tag.

VICTORIA
Dr. Robe[illegible] H. Thorndyke. What's [illegible] H for?

THORNDYKE
What?

VICTORIA
The H. Your middle initial. What does it stand for?

THORNDYKE
(mumbling)
Harpbso.

VICTORIA
What?

THORNDYKE
Harpo!

VICTORIA
Harpo?

THORNDYKE X
My mother loved them. She saw all their movies. She named me Harpo.

VICTORIA X
Harpo, it's very nice. It suits you.

THORNDYKE X
Thank you.

Victoria raises her glass.

VICTORIA
Anyway, to Daddy's recovery.

Cont.

Thorndyke raises his glass. Their glasses "clink."

THORNDYKE
Feeling better?

VICTORIA
Oh, Dr. Thorndyke. You'll never know how happy you've made me by telling me I'll be able to visit my father at the Institute...I can't believe it. I'm really going to see him.

THORNDYKE
I must warn you, Miss Brisbane. I think you're going to be in for quite a shock.

VICTORIA
I don't care. I know that if I can see him and talk to him, everything will be all right.

MUSIC stops.

PIANO PLAYER
Hey, now it's time for a couple of songs from you people at the bar. Here's the part where I lay back and you take over. How about you, sir? You, ma'am?

A couple of people shake their heads.

PIANO PLAYER
(to Thorndyke)
How about you, Doc?

THORNDYKE
I just sing a little. Certainly not professionally.

Other people at the bar AD-LIB: "Come on, Doc, give us a song." "Sing, Doc." Etc.

VICTORIA
Oh, go ahead. It'll be fun.

THORNDYKE
(to Piano Player)
Do you know 'High Anxiety?'

Cont.

Everybody applauds. The Piano Player gives Thorndyke the mike. Thorndyke gets up.

PIANO PLAYER
You got it. How about B flat?

THORNDYKE
That'll be fine.

The Piano Player starts to play. Thorndyke begins to sing "HIGH ANXIETY."

HIGH ANXIETY

WHENEVER YOU'RE NEAR

HIGH ANXIETY

IT'S YOU THAT I FEAR

MY HEART'S AFRAID TO FLY

IT'S CRASHED BEFORE

BUT THEN YOU TAKE MY HAND

MY HEART STARTS TO SOAR

ONCE MORE

HIGH ANXIETY

IT'S ALWAYS THE SAME

HIGH ANXIETY

IT'S YOU THAT I BLAME

IT'S VERY CLEAR TO ME

I'VE GOT TO GIVE IN

HIGH ANXIETY

YOU WIN

CUT TO:

VARIOUS REACTIONS 216-219

A. COUPLES
stop in mid-drink caught up by the magnetic quality of his voice.

B. A COCKTAIL WAITRESS
who's about to serve a drink stops, turns, and freezes at the sound of his voice. The drink stays in midair.

C. THE BARTENDER
who is in the process of mixing a drink, stops in mid-shake.

CUSTOMER
(to Bartender)
Who is that kid?

BARTENDER
I don't know, but he's got a great set of pipes.

D. VICTORIA BRISBANE
She is seeing Thorndyke in a whole new light, obviously falling in love with him.

CUT TO:

THORNDYKE 220

After the bridge of the song, he begins to move around the room getting a little closer to the customers. He yanks the mike wire behind him very professionally. After the first chorus, he stops at a MIDDLE-AGED COUPLE.

THORNDYKE
(to the Man)
Where you from, soldier?

MAN
Cincinnati.

THORNDYKE
Nice town. Great ball club.
(tapping Man's belly)
Ease up on the linguine.

They shake hands.

Thorndyke continues walking and comes to a YOUNG COUPLE very much in love.

THORNDYKE
Hello, young lovers whoever you are...
(picking a grain of rice off New Groom's jacket)
Just married?

NEW GROOM
(shyly)
This morning.

THORNDYKE
...and they said it wouldn't last.

He finally ends up face to face with Victoria. He sings last eight bars directly to her. He, too, is obviously falling in love.

BUT THEN YOU TAKE MY HAND

MY HEART STARTS TO SOAR

ONCE MORE

HIGH ANXIETY

IT'S ALWAYS THE SAME

HIGH ANXIETY

IT'S YOU THAT I BLAME

IT'S VERY CLEAR TO ME

I'VE GOT TO GIVE IN

HIGH ANXIETY

YOU WIN

At the finish of the number, the entire piano bar breaks into big applause. They really like him. A few AD-LIB shouts: "More!" "More!" Thorndyke acknowledges the applause, casually tosses the mike to the Piano Player, and sits down.

VICTORIA
Gee, you're terrific. Ever think about doing it professionally?

THORNDYKE
No, no. Not really. The big bucks are in psychiatry. I mean it's so much more rewarding emotionally.

Cont.

VICTORIA
Would you excuse me. I'll be right back. I've got to go to the little girls' room.

He gets up to let her out. He inadvertently knocks her purse over. It falls to the floor, opens, and the contents spill out. Thorndyke bends over.

THORNDYKE
Here, let me help you.

CUT TO:

CLOSEUP - PURSE 221

on the floor as Thorndyke's hands reach in to pick things up. Her wallet is open. In the middle of it we see a picture of Victoria and an older man in one of the clear plastic pockets. Thorndyke's hand picks it up.

CUT BACK TO:

SCENE 222

THORNDYKE
Forgive me for prying, but who is this gentleman?

VICTORIA
That's Daddy.

Thorndyke brings the picture closer to his face.

CUT TO:

INSERT - PHOTOGRAPH - THORNDYKE'S P.O.V. 223

We see a CLOSEUP of two faces in the photograph. One is Victoria and the other is an older man we do not recognize. MUSIC sting.

CUT BACK TO:

TWO SHOT 224

THORNDYKE
Daddy? Are you trying to tell me that this man is Arthur Brisbane, your father?

Cont.

VICTORIA
Of course.

THORNDYKE
This is not the man I met at the Institute.

MUSIC sting.

THORNDYKE
Something is very very wrong.

CAMERA PANS OFF them to a MAN'S back seated at the bar. Man slowly swivels into CAMERA. It is the Killer we saw earlier. He has obviously seen the photograph and heard their conversation. CAMERA SLOWLY ZOOMS into his face. He breaks into a weird smile, his metal braces gleam in the dark.

FADE OUT

FADE IN

INT. NURSE DIESEL'S OFFICE 225

CAMERA IS SHOOTING UP through a glass-topped coffee table. The table is empty. We hear Montague's voice.

MONTAGUE
(o.s.)
What are we going to do? This is serious. He knows. He's seen the picture. He knows that's not the real Brisbane we showed him.

He ENTERS FRAME and sits at the glass coffee table. In his hands he holds a cup and saucer.

MONTAGUE
What'll we do? What'll we do? We'll have to kill him. We'll have to let him kill him.

He puts his cup and saucer down on the table covering a part of the CAMERA LENS.

Cont.

DIESEL
(o.s.)
That's all we need now.
Another killing.

She ENTERS THE FRAME. We can only see part of her. CAMERA MOVES away from Montague's coffee cup so we can get a better view of Diesel. She is also carrying a cup and saucer. She sits and continues to speak:

DIESEL
First Ashley, then Wentworth.
We can't kill Thorndyke without
the police suspecting something.

She puts her cup and saucer down over the CAMERA blocking half the CAMERA'S VIEW. The CAMERA MOVES to seek an unobstructed view.

MONTAGUE
What are we going to do? What
if he goes to the police?

DIESEL
I've thought of that. He won't
go to the police if he can't go
to the police. Pass the sugar
please.

Montague reaches o.s. to get her the sugar.

MONTAGUE
I don't understand. What do
you mean if he can't go to
the police?

His arm brings the sugar INTO FRAME. He puts the sugar bowl down on the table blocking most of the LENS once again. The CAMERA MOVES BACK AND FORTH trying to find a clear view. Nurse Diesel puts some sugar in her coffee and picks up the cup and saucer and stirs. The CAMERA IMMEDIATELY MOVES over to the nice big empty clearing the cup and saucer have left.

MONTAGUE
Why can't he go to the police?

DIESEL
Because the police will be after
him.

Cont.

225 Cont.

MONTAGUE
Why will the police be after him?

DIESEL
Because Thorndike is going to kill somebody.
(beat)
More coffee?

MUSIC sting.

Montague extends his coffee cup in her direction. She pours out some coffee and sits the big coffeepot slowly down over the LENS. The CAMERA BEGINS TO MOVE nervously, anticipating the coffeepot's landing. Finally the pot comes down on the table blocking the LENS. The screen goes black.

CUT TO:

INT. HYATT REGENCY HOTEL LOBBY - REGISTRATION DESK - DAY 226

Brophy places two keys on the desk.

BROPHY
Here's the keys.

DESK CLERK
But weren't you and Dr. Thorndyke supposed to check out tomorrow?

BROPHY
I don't know. I don't know. The Doc woke up early this morning and said we gotta get back to the Institute right away.

Brophy takes the camera from around his neck and aims it at the lobby.

BROPHY
Boy, this place is really sumptuous. I gotta get a coupla shots before we go.

He starts clicking away at various areas in the lobby.

CUT TO:

BROPHY'S CAMERA'S P.O.V. 227

We see various SHOTS of the Hotel in stop-go motion. Suddenly walking into Brophy's lens we see Thorndyke in the distance. We HEAR the camera CLICK and the FRAME FREEZES.

CUT TO:

SAME SHOT 228

Now Thorndyke is getting closer. Camera CLICKS and once again FRAME FREEZES on a TIGHTER SHOT of Thorndyke.

CUT TO:

MASTER SHOT - LOBBY 229

Another PSYCHIATRIST approaches Thorndyke waving.

CUT TO:

TIGHT SHOT - PSYCHIATRIST 230

PSYCHIATRIST
Dr. Thorndyke! Dr. Thorndyke! I hear you're leaving. What about the seminar this afternoon? Aren't you going to...

CUT TO:

THORNDYKE 231

ZOOM to TIGHT SHOT of Thorndyke. From under his folded raincoat he pulls out a .38 automatic. FRAME FREEZES.

QUICK CUT TO:

TIGHT SHOT - PSYCHIATRIST 232

He sees the gun. He is confused and frightened.

QUICK CUT BACK TO:

THORNDYKE 233

The FRAME UNFREEZES. He points the gun at the Psychiatrist and fires three times. BANG! BANG! BANG!

QUICK CUT TO:

SLOW MOTION SHOT OF PSYCHIATRIST 234

We see one bullet has struck him in the forehead, one just below the collarbone, and one in the middle of the chest. His expression slowly turns from stunned curiosity to agonized horror as he falls in a slow, grotesque ballet to the lobby floor.

CUT BACK TO:

MASTER SHOT - LOBBY 235

CAMERA RESUMES NORMAL SPEED. We HEAR the SOUND of people SCREAMING and SHOUTING in panic.

QUICK CUT TO:

BROPHY 236

He is completely stunned.

CUT BACK TO:

SCENE 237

People start moving toward Thorndyke. He threatens them with his gun. They move back. He turns, runs, and disappears around the corner.

CUT TO:

TIGHT SHOT - ELEVATOR 238

that has just reached the lobby. The doors open. Dr. Thorndyke steps out. We are now looking at two identical Robert Thorndykes. They stare at each other for a brief second, then the Thorndyke with the gun rips off a mask that covers his face. We see that it is the Killer. He smiles in a quiet, crazy manner at Thorndyke and then thrusts the gun into his hand and swiftly walks away.

CUT TO:

THORNDYKE 239

He is bewitched, bothered, and bewildered.

CUT TO:

MASTER SHOT - LOBBY 240

Thorndyke, with the gun in his hand, emerges from around the corner. He is nonplussed, seeking an explanation for what has just occurred.

CUT TO:

GROUP OF PEOPLE IN LOBBY 241

A WOMAN SCREAMS.

WOMAN
That's him! There he is!

CUT TO:

NEW ANGLE 242

People start running toward Thorndyke.

CUT TO:

CLOSER SHOT - BROPHY 243

BROPHY
Doc, Doc! Why did you do it?
Why did you do it?

CUT TO:

THORNDYKE'S P.O.V. 244

HAND-HELD CAMERA SHOTS of people running toward him. He hears shouts: "Get him!" "Grab him!" "Call the police!"

CUT TO:

TWO SECURITY GUARDS 245

behind the crowd. They draw their guns and start forward.

CUT TO:

THORNDYKE 246

THORNDYKE
Wait! You don't understand!
There was another man! I didn't
...It wasn't me...

Thorndyke realizes his explanations are hopeless. He spins in panic and runs for his life. He turns the corner and disappears down the exit stairs.

CUT TO:

EXT PARK - DAY 247

Thorndyke is in an open telephone booth. He cups his hand over the phone as he speaks.

Cont.

247 Cont.

THORNDYKE
(into phone)
Yes.
(pause)
Yes.
(pause)
Meet me at the park. I'll be at the North by Northwest corner.

Thorndyke hangs up the phone. He looks around. There's no one in sight. He spots a bench in front of a playground area. He saunters toward the bench. We see a mounted policeman casually making his rounds. His horse trots by slowly as he looks from right to left. Thorndyke hurriedly grabs a newspaper from a nearby trash can, sits on the bench, and opens the paper to hide his face. The mounted policeman gradually moves out of FRAME. Thorndyke lowers the newspaper and breathes a sigh of relief. He studies his watch and then goes back to reading the paper. From o.s. we HEAR the SOUND of a bird flapping its wings as it prepares to land. Thorndyke looks behind him.

CUT TO:

THORNDYKE'S P.O.V. 248

Landing on the top spar of a jungle gym is a big black crow.

CUT BACK TO:

THORNDYKE 249

He goes back to reading his paper. We HEAR a little more flapping and fluttering. Thorndyke looks around again.

CUT TO:

THORNDYKE'S P.O.V. 250

Now at the top of the jungle gym, in addition to the crow, we see some pigeons and seagulls.

CUT BACK TO:

THORNDYKE 251

He resumes reading. After a moment we HEAR a lot of little chirping SOUNDS. The SOUNDS GROW louder and louder. Thorndyke looks up in another direction.

CUT TO:

TIGHT SHOT 258

Thorndyke is trotting. He is peppered by four more droppings. Thorndyke panics. He breaks into a run.

CUT TO:

LOOSE SHOT 259

We see Thorndyke frantically racing across the meadow.

CUT TO:

BIRDS FLYING 260

Thousands of them are after him.

CUT TO:

TIGHT SHOT 261

Thorndyke is running for all he is worth. He is showered by a fusilade of bird droppings. His eyes widen as he spots something in the distance.

CUT TO:

THORNDYKE'S P.O.V. 262

A small wooden shed used to house empty trash cans. A perfect sanctuary.

CUT TO:

WIDE SHOT 263

Thorndyke runs to shed, opens door and rushes in. Birds in hot pursuit.

CUT TO:

INT. SHED 264

Thorndyke sits on upturned trash can. He is exhausted but safe and happy, but not for long. A lone white bird dropping enters from above and falls onto his lapel. Slowly, with dread in his heart, Thorndyke raises his eyes.

CUT TO:

THORNDYKE'S P.O.V. 265

An open roof above the shed which is ringed by bird tails.

CUT TO:

THORNDYKE 266

The birds cover Thorndyke with a blanket of white doody. Resigned to his fate, Thorndyke drops his head and succumbs to the rhythmic pelting as we leave him.

QUICK FADE OUT

FADE IN ON SIGN 267

which reads Golden Gate Cleaners. Underneath in smaller print, "Same Day Service." CAMERA PULLS BACK to REVEAL Thorndyke entering the shop. He is covered with bird droppings. He looks like General Grant after a tough day on the pedestal. He furtively searches the sky for more white trouble. Satisfied that the birds are gone, he enters the cleaning store. The CAMERA REMAINS FIXED on the doorway. After a minute customers begin to emerge hurriedly. Several of them hold their noses till they get far enough away to breathe once again.

CUT TO:

TIGHT SHOT 268

Newspaper headline. It reads: PSYCHIATRIST GOES BERSERK. Below it in smaller letters: Shoots Colleague for No Apparent Reason. Underneath it we see a picture of Robert Thorndyke in the lobby of the Hyatt Regency in the act of shooting the other psychiatrist. Over this we HEAR Nurse Diesel LAUGHING with glee. CAMERA FINALLY MOVES around to reveal Nurse Diesel reading the newspaper in her bedroom.

DIESEL
It's all working. It's all working exactly as I planned it. Soon Thorndyke will be out of our way forever.

Montague is nowhere in sight.

MONTAGUE
(o.s.)
You're brilliant. You're evil. But you're brilliant.

DIESEL
Thank you. Now should our esteemed patient, Mr. Arthur Brisbane, in a fit of extreme depression, decide to take his own life...

Cont.

MONTAGUE
(o.s.)
Oh, I love your mind. Is the Brisbane estate insurance policy made out to the Institute?

DIESEL
Of course, you putz. Do you think I'm an amateur. And signed I might add. Just think of it. One hundred and sixty million dollars. Ohhh. This is a great day.
(looking into mirror)
I feel so good I'm going to do something I haven't done in years. I'm...going...to... let...my...hair...down.

MONTAGUE
(o.s.)
Ooohhh. You've promised, but you've never done it.

DIESEL
I'm going to do it.

MONTAGUE
(o.s.)
Yes! Yes! Do it! Do it!

She pulls out some enormous bobby pins which release beautiful avalanches of hair that tumble down to the ground all around her. She opens her robe and lets it fall to the ground. Underneath she is wearing a beautiful Cleopatra outfit with little golden snakes encircling her breasts. She moves to the bed and with great effort manages to get most of her hair up onto it. She assumes a seductive position on the bed and places her tresses tastefully around her.

DIESEL
Okay. I'm ready.

She reaches back with her hands and grabs a massive golden tassel just behind the bed and yanks it down. A motor starts. She looks up.

CUT TO:

DIESEL'S P.O.V. 269

Directly above her is Charles Montague tied in spread-eagle fashion to a giant pulley. He is dressed in leather rags like a Roman slave. We HEAR the SOUND of ancient machinery clanking and creaking as Montague is lowered toward Diesel.

MONTAGUE
I love you, Cleopatra, I love you!

CUT BACK TO:

DIESEL 270

DIESEL
Go, Spartacus, go!

CUT TO:

WIDE SHOT - BEDROOM 271

We see Montague being lowered toward Nurse Diesel.

CUT TO:

WIDE SHOT - STREET ADJACENT TO PARK 272

Thorndyke sits on a bench. He peers furtively from behind his newspaper out at the street. A car enters the FRAME and pulls over to the curb near Thorndyke. It is Victoria. She is richer than we thought. She is driving a Louis Vuitton car. The entire car is covered with the now ubiquitous Louis Vuitton pattern. Victoria gets out of the car and rushes toward Thorndyke. Thorndyke leaps from the bench and runs to meet her.

CUT TO:

TIGHT TWO SHOT 273

VICTORIA
Dr. Thorndyke! Dr. Thorndyke! Robert! Robert!

THORNDYKE
Miss Brisbane! Vicki!

They rush toward each other and embrace.

Cont.

VICTORIA
Oh, my darling. I'm so glad to see you. The world's gone mad. Nothing makes any sense anymore. I don't know what to believe or not to believe. My life is all topsy-turvy. One minute you're singing love songs and the next minute you're pumping bullets into an innocent man and then it's not you. It's the other Thorndyke. How much more can a girl take? I don't know where I am. I don't know who I am. I don't know what's happening anymore...

Thorndyke pulls her toward him and presses her face into his shoulder, muffling her sound. He releases her periodically.

VICTORIA
...so worried about my father. I don't know where, who, what...

He presses her face against his shoulder. He releases her again.

VICTORIA
...nerves are cracking. I think I'm going to die. I feel like I'm going to explode...

He presses her into his shoulder again. Then:

THORNDYKE
All right, all right! That's enough, Vicki! That's enough!

He releases her.

VICTORIA
I'm sorry. Please forgive me. I'm so close to my period I could scream.

Cont.

THORNDYKE
Come on, we've got to think... My only way out of this is to prove that it wasn't me who committed that murder.

VICTORIA
But how? Look.

She opens a newspaper and hands it to Thorndyke.

VICTORIA
That's you pulling the trigger. It's nobody <u>but</u> you.

Thorndyke looks at the paper.

THORNDYKE
How did they get this picture? Who took this picture? -- Brophy, Brophy, of course. My 'buddy' Brophy.

Thorndyke continues to study the picture in the paper.

THORNDYKE
Wait a minute.
(studies paper more carefully)
I was coming down in the elevator at the time of the shooting. Here's the elevator.

CUT TO:

CLOSEUP - NEWSPAPER 274

Thorndyke takes out a fountain pen and circles the elevator

THORNDYKE
(o.s., growing more excited)
See this dot? That's probably me!

CUT BACK TO:

SCENE 275

VICTORIA
But the figure's so tiny. It's unrecognizable.

Cont.

THORNDYKE
You've got to contact Brophy. He's got the negative. He's got to blow this up and prove that that's me in the elevator.

VICTORIA
But Brophy left for the Institute this morning. He's probably back there by now.

SOUND of mounted policeman's horse's hooves as he makes his rounds. Thorndyke grabs Victoria and kisses her passionatel

CUT TO:

ANOTHER ANGLE 276

The Policeman looks at them and smiles as he rides by.

CUT BACK TO:

SCENE 277

Thorndyke breaks away. Victoria obviously enjoyed the kiss.

VICTORIA
(catching her breath)
How can you suddenly get so excited at a time like this. Don't get me wrong. It's not that I don't find it titillating. It's just that --

THORNDYKE
We've got to separate.

VICTORIA
(disappointed)
Gee, you're fickle.

THORNDYKE
It's too dangerous. We can't be seen together. Go back to the hotel. Call Brophy. Get him to blow up that picture. I'll call you later.

They each go off in a different direction.

DISSOLVE THRU TO:

EXT. INSTITUTE 278

ESTABLISHING.

DISSOLVE THRU TO:

INT. INSTITUTE - BROPHY'S DARKROOM 279

Brophy swishes an 8 x 10 photograph through a pan of developer. He cradles a telephone in his neck.

BROPHY
Yeah. Yeah. Yeah. It's coming! It's coming. Holy Toledo! You're right! There is a figure in the elevator.

CUT TO:

CLOSEUP - SHIMMERING PAN OF DEVELOPER 280

The photograph we saw in the paper has been enlarged and we begin to clearly see a figure in the descending elevator.

BROPHY
I've gotta keep enlarging this thing until we can clearly see the Doc's face. Give me a call in a couple hours.

Brophy hangs up the phone and takes the photograph out of the developer.

SCREEN FLIPS TO:

CLOSEUP - MUCH LARGER DEVELOPING PAN 281

Brophy's hands hold an enormous 30 x 40 photograph. He moves it back and forth through the developing solution. We begin to see the picture come out. It's a closer shot of the elevator and in it we see a full figure shot of a man that could be Thorndyke.

CUT TO:

FULL SHOT 282

Brophy in darkroom. He picks up the picture and goes to the door. He opens the door and goes through to a large, lighte studio. On a cork wall we see four other blow-ups starting with the 8 x 10 and progressing in size to the 30 x 40 that Brophy now tacks up in order on the wall.

SCREEN FLIPS TO:

CLOSEUP - 8 X 10 SHOT 283

Slowly as the CAMERA PANS ACROSS to the larger photographs, CAMERA ALSO WIDENS SHOT. The CAMERA CONTINUES TO PAN until it rests on the largest photograph we have ever seen leaning against the entire other wall of the studio. We see clear as a bell in the elevator with a slightly frightened expression on his face -- Dr. Robert Thorndyke. Brophy backs away from the photograph. He goes to the phone.

CUT TO:

CLOSEUP - BROPHY - DIALING 284

A hand suddenly enters frame. MUSIC sting. CAMERA PULLS BACK to reveal Norton (the Orderly) we first met in the North Wing. Norton takes the receiver out of Brophy's hand and hangs it up. CAMERA DROPS BACK until we reveal Nurse Diesel and Dr. Montague studying the photograph.

DIESEL
Very good. Very good work, Brophy. Unfortunately, it will never be seen.

MONTAGUE
We've got to destroy the negative. Give us the negative, Brophy.

BROPHY
You'll never get it. Never.

Norton pulls out a gun.

BROPHY
(quickly handing him the negative)
Here.

DIESEL
You fools! What good is the negative? That picture's been on the front page of every newspaper in San Francisco. They can blow it up as well.

MONTAGUE
You're right. I never thought of that. We've gotta think. I got it! Norton, we've got to buy every single newspaper in San Francisco. Get a big truck --

Cont.

All three of them stare at Montague.

MONTAGUE
Perhaps not. Just an idea.

DIESEL
Norton, take him to the North Wing.

Norton grabs Brophy and starts to take him out.

BROPHY
No! No! Not the North Wing! Give me a break! No! No!

DIESEL
You see, darling, it's not the negative that has to be destroyed. It's Robert Thorndyke. We've got to kill him. It's getting dangerous. We can't risk this whole thing blowing up in our faces. I think you'd better call our friend with the overbite.

Ominous MUSIC.

CUT TO:

EXTREME CLOSEUP - BUG - DAY 285

crawling along white, wooden railing. Suddenly a black gloved hand comes into frame and smashes the life out of it. CAMERA WIDENS to reveal Killer with the braces on his teeth standing on the pier overlooking Fisherman's Wharf. In the b.g. there are small fishing boats, some with nets full of fish from the day's catch. Fishermen in peacoats and stocking caps are hauling in the fish. We HEAR the SOUND of seagulls as they fly overhead looking for food. We can almost smell the fresh, damp, salty sea air. We HEAR a BEEP SOUND not unlike that of a doctor's on-call receiver. The gloved Killer slowly moves his jacket open revealing a small receiver attached to his belt. He disconnects the receiver and looks around, obviously searching for a telephone booth. He spots one and walks toward it. We see a Man talking on the phone. The Killer enters the booth as if no one is in it. He takes the receiver out of the Man's hand, hangs it up, crushes the Man into the side of the booth as he reaches for a dime, puts it in, and starts to dial.

CUT TO:

CLOSER ANGLE 286

The Man is astounded. He begins to protest. The Killer slowly turns in his direction and displays his menacing metallic smile. The Man turns white. He remains motionless in the corner of the booth during the Killer's phone call. The Killer dials a number.

KILLER
(into phone)
It's me. What do you want? You want me to kill him? I can kill him.
(pause)
Oh, thank you, thank you. I appreciate this. I really do.

He hangs up the phone. He pulls out his handkerchief and blows his nose and wipes his eyes.

KILLER
(to Man)
Life is good.

He leaves. The Man in the phone booth slowly slides to the bottom of the booth in a faint.

CUT TO:

CLOSEUP - SIGN ON ROOM TELEPHONE 287

It reads: HYATT REGENCY. The phone RINGS. It continues RINGING as we PULL BACK to reveal Victoria Brisbane's hotel room. The door to the bathroom opens. Victoria comes out wearing a stunning negligee. She heads for the phone.

CUT TO:

EXT. PHONE BOOTH - DAY 288

The phone booth overlooks the Golden Gate Bridge. CAMERA MOVES IN to a TIGHT SHOT of Thorndyke cradling the phone. We can HEAR a FAINT RINGING. Suddenly there is an explosion of glass as the Killer's leather-gloved fist comes crashing into the phone booth. The gloved hand grabs the receiver from Thorndyke and wraps the telephone cord around his neck.

VICTORIA
(o.s.; filter)
Hello?

CUT TO:

VICTORIA'S HOTEL ROOM 289

Victoria is seated on the bed.

VICTORIA
(into phone)
Hello?

We HEAR the SOUND of heavy breathing emanating from her receiver.

VICTORIA
(into phone)
Listen, fella. I don't go for this kind of thing.

CUT BACK TO:

PHONE BOOTH 290

Thorndyke manages to get one hand under the wire as he struggles for his life. He continues to fight for breath.

CUT TO:

VICTORIA'S ROOM 291

VICTORIA
(into phone)
Who is this? Listen, you're crazy if you think I'm going to stay on this phone and listen to heavy breathing.

She listens for several beats. We HEAR more heavy breathing coming from her receiver.

VICTORIA
(into phone)
Listen, maybe other girls get turned on with these kinky phone calls, but I couldn't care less. How did you get my room number? Did you see me in the lobby? Listen, mister, I'm not going to listen to any more of this. I've had just about <u>enough</u>!... What are you wearing?

CUT BACK TO:

PHONE BOOTH 292

Thorndyke is still struggling.

THORNDYKE
Jeeeee...Jeeee...

VICTORIA
(o.s.; filter)
Jeans? You're wearing jeans?
I bet they're tight.

Thorndyke is losing the battle. His breathing gets weaker.

CUT TO:

VICTORIA'S ROOM 293

VICTORIA
(into phone)
Hello? Hello?
(annoyed)
I can't hear you. You're
starting to fade.

CUT BACK TO:

PHONE BOOTH 294

We are behind the Killer as he continues to tighten the telephone wire around Thorndyke's neck. Thorndyke, with his last bit of strength, reaches over and grabs the Killer's head. He pulls the Killer down with all his might.

CUT TO:

NEW ANGLE 295

In the f.g. we see a jagged piece of triangular-shaped glass sticking up through the broken frame of the telephone booth. With his last ounce of strength, Thorndyke shoves the Killer's body onto the jagged glass shard. The Killer immediately releases his grip and gasps in agony. He continues gasping more rapidly until he expires in a death-rattling climax.

CUT TO:

VICTORIA'S ROOM 296

VICTORIA
(into phone)
You animal.

CUT BACK TO:

PHONE BOOTH 297

Thorndyke massages his throat to try and breathe normall again. He grabs the receiver and speaks.

THORNDYKE
(into phone)
Hello? Victoria? It's me, Robert.

CUT TO:

VICTORIA'S ROOM 298

VICTORIA
(into phone)
Robert? Robert? Oh, I knew it was you all the time. I went along with it. Did you laugh? I laughed.

INTERCUT DURING THE FOLLOWING:

THORNDYKE
Victoria, I just killed a man.

VICTORIA
Another one? Robert, you've got to get a grip on yourself.

THORNDYKE
No, you don't understand. I just killed the man who really killed the man in the lobby. Never mind. We have no time. Did you reach Brophy?

VICTORIA
Yes. And he said there was a figure in the elevator and he thought it might be you and he was going to keep enlarging it until he was certain. I waited an hour and then I called back.

THORNDYKE
And?...And?...

Cont.

VICTORIA
And they said he wasn't there.

THORNDYKE
Oh, God, they know. They've got Brophy. They've got the picture. They've got everything.

VICTORIA
What are we going to do now? How can we prove you're innocent?

THORNDYKE
We've got to get back to the Institute. Our only hope now is to find your father and expose Montague and Diesel for what they are.

VICTORIA
How are we going to get out of town? The police are all over the place.

THORNDYKE
Go to the Salvation Army.

VICTORIA
Are they good at this sort of thing?

THORNDYKE
No! Just go to the Salvation Army and get...

DISSOLVE THRU TO

EXT. SAN FRANCISCO AIRPORT - ESTABLISHING SHOT - NIGHT 299

DISSOLVE THRU TO:

TERMINAL BUILDING - CLOSEUP - SIGN 300

It reads: TWA GATE 26 - FLIGHT 201 TO LOS ANGELES - DEPARTING AT 10:00 P.M. PULL BACK to REVEAL, in addition to the normal personnel, there are four San Francisco policemen carefully scrutinizing the passengers as they go through the metal detector walkway.

DISSOLVE THRU TO.

CORRIDOR 301

In the distance we see an old couple approaching Gate 26. The Man is carrying an old shopping bag and a twine-covered carton. The Woman is carrying a vinyl print shopping bag stuffed with junk and an old-fashioned purse. She sports a pair of gaudy eyeglasses. The flower-shaped frames are dotted with rhinestones. As they get closer we see that the couple is Robert Thorndyke and Victoria Brisbane disguised as senior citizens. Thorndyke is wearing an old stained pair of suit pants and an ill-fitting non-matching suit jacket. One of his shoes has been cut out to accommodate a bunion on his small toe. The white sweat sock shows through. He wears a tattered old fedora hat with a large brim. His shirt is open and his tie is knotted and tucked under one collar. Thorndyke and Victoria see the cops and look at each other fearfully. They speak in heavy Russian-Jewish accents. Occasionally we CUT TO looks and reactions of policemen, airline personnel and other waiting passengers.

VICTORIA
Here put this in your bag. I can't carry no more.

THORNDYKE
What the heck you buy celery in San Francisco for? You can't get it in the market by the house? Celery I gotta schlepp.

VICTORIA
I thought in case we had a Bloody Mary on the plane.

THORNDYKE
I don't like the Bloody Mary they give you. No sir. No sir. It's too much Tabasco. It's too hot. Murray Weintraub -- that's why he is dead today from the Bloody Marys, from the hot, from the burning. It turned his stomach to a cinder.

Cont.

VICTORIA
Not Murray Weintraub.
Murray Weintraub is alive.
He is making decals on shopping
bags on Lincoln Road in
Miami Beach. Oscar Birnbaum,
he's dead from the Bloody Marys.

THORNDYKE
No, no, it's Murray.

VICTORIA
You're thinking of Morris Turtletaub.
He's the one in Great Neck who
walks sideways like this.

She imitates an old man's walk.

THORNDYKE
No. He walks like this.

He imitates another old man's walk.

CUT TO:

TWO SHOT 302

Two POLICEMEN are watching the two "old people." The Policemen look at each other and shake their heads in disbelief.

CUT BACK TO:

SCENE 303

THORNDYKE
(to Bystander)
She's always right. Always right.
She always gotta show you up in
your face. Mrs. Sarcasm.
(to Policeman)
How come your badge is so dirty
and his is clean as a whistle?
You married?

POLICEMAN #1
No, sir.

THORNDYKE
There's a smart guy.
(to another Policeman)
You married?

Cont.

POLICEMAN #2
Yes, sir.

THORNDYKE
You're a dope like me.
(to another bystander)
Where you from?

BYSTANDER
Philadelphia.

THORNDYKE
I lived in the Cherry Hill section from Philadelphia. Yes. We had to move it got so crowded. It used to be nice. Now it's all schva -- schva --
(sneezes)
Sephardic Jews. They so religious, you can't even shop on Saturday. They throw rocks on your car.

Thorndyke becomes aware of the gates and signs around him. He stops.

THORNDYKE
Wait a minute. Wait a minute. What gate is this? I don't want to end up in Las Vegas. I can't take the excitement.

ATTENDANT
Sir, will you please put your bags up here?

THORNDYKE
What do you want the bags? Why do you want the bags? Why can't I keep the bags?

ATTENDANT
We have to X-ray them.

THORNDYKE
You want to X-ray the celery? What do you think we smuggled something in the celery? The celery is for dip not for dope.

ATTENDANT
Please, sir. There are others waiting.

Cont.

THORNDYKE
(to Victoria)
All right, you go first.

VICTORIA
You go first. I'm scared.

THORNDYKE
Just go.

VICTORIA
Just a second. Is this a blower that blows up the skirt, and gives everybody a free show?

THORNDYKE
God forbid.

Victoria goes through.

CUT TO:

A-303

VICTORIA

Her eyes widen in horror.

CUT TO:

B-303

VICTORIA'S P.O.V.

We see jammed in Thorndyke's belt the handle of the gun that the Killer handed him in the lobby.

CUT TO:

C-303

VICTORIA

She indicates to Thorndyke.

VICTORIA
(under her breath)
The gun, the gun.

CUT TO:

D-303

TIGHT SHOT

Thorndyke realizes that the gun is exposed.

CUT BACK TO:

BACK TO SCENE

POLICEMAN #2
Please sir, you'll have to go.

VICTORIA
Sam, c'mon. Don't be afraid. It don't hurt.

THORNDYKE
(gestures widely to everybody)
All right, folks. Here I go.

As he walks through, the metal detector "beep-beeps" indicating he has metal on him.

THORNDYKE
What is this? A game show? What do I win? A Pinto?

ATTENDANT
Sir, I'm afraid we'll have to search you.

THORNDYKE
(expansively)
Search me! Search me! Take me. I'm a criminal. I'm a criminal. An old man beeped. Lock me up. Put me in prison. I beeped. I beeped.

POLICEMAN
It's all right. Let him through.

ATTENDANT
It's all right, sir. It's all right. You can go on.

Cont.

THORNDYKE
Thank you very much. You're nice boys. You're all nice boys. Write to your mother and father. Keep in touch. They don't forget so quick. They're people too. They worry. They wonder what's going on with you, Where you are and what you're doing. They don't write. They don't care. You don't get a 'hello, pop.' You don't get nothing. A boy is a lawyer, he's smart. He's got a secretary. She could write for him for God's sake.

All the Policemen implore Thorndyke to go through. "Please sir, go through." "Please go." "You're holding up the line. Thorndyke and Victoria walk down the corridor. When they are completely alone, they speak to each other in low voices.

VICTORIA
You were wonderful.

THORNDYKE
You too. C'mon, let's go.

SCREEN FLIPS TO:

CLOSEUP - PILE OF OLD CLOTHES - NIGHT 304

The last thing thrown on the top of the pile is the old fedora hat Thorndyke wore at the airport. CAMERA PULLS UP AND WIDENS to REVEAL Thorndyke and Victoria. They are just inside the wall on the grounds of the Institute. They are now wearing their normal clothing. Thorndyke picks up the pile of old clothing and hides it in the bushes.

CUT TO:

WIDE SHOT 305

The main building of the Institute is lit up in the b.g. Thorndyke and Victoria sneak across the lawn. They stop at a window and look in.

CUT TO:

CLOSE SHOT - THORNDYKE AND VICTORIA 306

They start to climb into the window.

CUT TO:

INT. LILLOMAN'S OFFICE 307

Victoria and Thorndyke are climbing in the window. We are in the anteroom of Professor Lillolman's office.

307 Cont.

They walk through into the inner office. CAMERA FOLLOWS as they walk. They spot something.

CUT TO:

CLOSE SHOT - THEIR P.O.V. 308

We see the back of Lillolman. He is sitting in his swivel chair, his head slightly tilted to one side. He is very still.

CUT TO:

THORNDYKE 309

He approaches Lillolman cautiously.

THORNDYKE
Professor Lillolman?

CUT TO:

CAMERA BECOMES THORNDYKE AND MOVES FORWARD AS HE WOULD 310

Ominous MUSIC begins. CAMERA GETS CLOSER AND CLOSER to Lillolman. Thorndyke's hand enters the FRAME.

THORNDYKE
(o.s.)
Professor?...

The hand moves the chair. It slowly swivels around. We see the grotesque portrait of Professor Lillolman. His tongue hanging out of his mouth, his eyes staring blankly. MUSIC crests.

CUT TO:

THREE SHOT 311

VICTORIA
Oh, my God! He's dead!

Lillolman snaps out of his chair.

LILLOLMAN
Who's dead? Who? Who?

Thorndyke and Victoria jump.

THORNDYKE
Professor, we thought you were dead.

LILLOLMAN
That's the way I sleep. It scares the hell out of everybody. What are you doing here? I was worried

Cont.

LILLOLMAN (Cont.)
about you. You're all over the headlines. The police have been here looking for you. Why did you have to kill that other doctor? Talk first. Try to settle things with talk. Talk. Talk.

THORNDYKE
I didn't kill anybody.

LILLOLMAN
I knew you didn't.

VICTORIA
Professor, have you seen my father?

LILLOLMAN
Father? Who are you?

THORNDYKE
Forgive me, Professor. This is Victoria Brisbane. Her father is Arthur Brisbane.

LILLOLMAN
Ohhh, yes. How do you do?

THORNDYKE
Professor, where's Brophy? It's important that we find Brophy!

LILLOLMAN
I'm sorry to have to say that Brophy was taken to the North Wing.

THORNDYKE
What?

LILLOLMAN
According to Montague, the poor fella suffered a terrible mental breakdown today.

THORNDYKE
But Brophy's not smart enough to have a mental breakdown. Don't you understand what's going on here, Professor? Montague and Diesel are keeping people here who are perfectly healthy and bleeding their families and their estates out of fortunes. They're unscrupulous. They're immoral. And they're dangerous. They've already killed three people to get what they want.

LILLOLMAN
Holy shit! This place is turning out to be a nut house.

311 Cont.

THORNDYKE
The North Wing! Come on. Let's go.

SCREEN FLIPS TO:

INT. NORTH WING - NIGHT 312

Thorndyke, Victoria and Lillolman are just outside the door leading to the North Wing. Thorndyke tries to reach around through the peephole and can't do it.

THORNDYKE
No good. I can't reach it. What are we going to do? How are we going to get in?

VICTORIA
Wait. Maybe the key's under the mat.

Thorndyke and Lillolman look at each other as if to say, "Boy how foolish can you be?" Victoria kneels down, reaches under the mat, and comes up with the key.

VICTORIA
(handing it to Thorndyke)
Here.

Lillolman and Thorndyke are amazed. Thorndyke takes the key and opens the door.

CUT TO:

INT. CORRIDOR - NORTH WING - NIGHT 313

Thorndyke, Victoria and Lillolman enter the North Wing and shut the door very quietly behind them. They tiptoe down the corridor. CAMERA FOLLOWS them. We HEAR a muffled sound coming from behind one of the doors. Thorndyke points to the door indicating "It's coming from here." Thorndyke lifts the heavy metal crossbar that keeps the door locked. He slowly opens the door and peeks in.

CUT TO:

THORNDYKE'S P.O.V. 314

We see in the corner of the cell, bound and gagged, Brophy.

CUT TO:

INT. CELL 315

Thorndyke signals the others to follow. All three rush in quickly. They move toward Brophy. Lillolman unties Brophy's hands. Victoria unties his legs. Thorndyke rips the tape off that covers Brophy's mouth. As he does:

THORNDYKE
Where's Brisbane? Where did they take him?

Cont.

315 Cont.

The tape being ripped off is accompanied by very LOUD SOUND EFFECTS.

BROPHY
They took him to...

He suddenly realizes that he is in incredible pain from the tape that was ripped off his mouth.

BROPHY
YYYOOOWWW!!! YYYIIIIIIIIII!!!

THORNDYKE
They took him where, where?

Brophy is still touching the large white patch of tender skin that was under the tape.

BROPHY
Just a second.
(then)
Norton! Norton's taking him up to the...

Brophy looks at Victoria as though he doesn't want to tell her.

BROPHY
...tower. They drugged him. They're going to throw him off and make it look like suicide.

MUSIC sting.

CUT TO:

VICTORIA 316

VICTORIA
Oh, my God.

CUT TO:

THORNDYKE 317

THORNDYKE
Let's hurry.

They rush out the door.

CUT TO:

EXT. TOWER - LOW ANGLE - NIGHT 318

We HEAR the SOUND of the ocean waves POUNDING against the rocks at the base of the tower. Eerie MUSIC begins.

CUT TO:

INT. BOTTOM OF CIRCULAR STAIRWAY - NIGHT 319

looking up. CAMERA ZOOMS IN on Norton. He is half-carrying half-dragging Brisbane up an old, wooden, circular stairway leading to the top of an incredibly high tower. There is no railing on the stairway. Brisbane is obviously drugged. Norton HEARS a SOUND, swings around, and looks down.

CUT TO:

DOOR AT BASE OF TOWER 320

It bursts open. Thorndyke, Victoria, Lillolman and Brophy rush in.

LILLOLMAN
(pointing up)
There. Look.

They all look up.

CUT TO:

THEIR P.O.V. 321

Norton tightens his grip on Brisbane and climbs at a faster pace.

CUT TO:

CLOSEUP - VICTORIA 322

Her eyes widen.

VICTORIA
Daddy! Daddy!

CUT TO:

CLOSEUP - BRISBANE 323

In his drugged state he half-hears his daughter and responds

BRISBANE
Victoria...

CUT TO:

ANOTHER ANGLE A-323 X

Thorndyke draws his gun and takes aim.

VICTORIA
Don't, you'll shoot Daddy.

CUT TO:

WIDE SHOT 324

Brophy starts up the stairs. Lillolman follows. Thorndyke looks up.

CUT TO:

THORNDIKE'S P.O.V. 325

The SHOT begins to wave as if Thorndyke were going to faint MUSIC underscores Thorndyke's anxiety.

CUT BACK TO:

SCENE 326

Thorndyke almost faints.

THORNDYKE
I...I can't...go up...

VICTORIA
What is it?

Lillolman stops and turns back toward them.

LILLOLMAN
He's suffering from High Anxiety. It strikes one out of seven.

Lillolman turns back and continues up the stairs.

THORNDYKE
Oh, God. Oh, God. I feel like such a...

VICTORIA
(helping)
Coward?

Thorndyke shoots her a look as if to say sarcastically, "Thanks for helping." He looks up the stairs.

CUT TO:

THORNDYKE'S P.O.V. 327

Lillolman and Brophy are climbing higher and higher. The old, wooden stairs creak under their weight.

CUT TO:

TIGHT SHOT - STAIR 328

under Brophy's foot. It cracks slightly.

CUT TO:

NORTON 329

He looks down. He reacts as he sees them getting nearer.

CUT TO:

NORTON'S P.O.V. 330

They're getting closer.

CUT TO:

LILLOLMAN 331

He grabs the wall with one hand and clutches his heart with the other.

LILLOLMAN
(gasping for breath)
I can't go on. I'm not a kid anymore.

CUT TO:

BROPHY 332

He bounds up the stairs two at a time. He reaches Norton's leg and grabs his pants.

BROPHY
I got him! I got him! I got him!

CUT TO:

WIDER SHOT 333

Norton raises his other leg and kicks Brophy viciously in the head.

BROPHY
(quickly)
I ain't got him.

Brophy grabs his head. He rolls down the stairs past Lillolman and collapses. Lillolman looks at him.

LILLOLMAN
(breathing hard)
What are we going to do?
What are we going to do?
He's almost at the top.

CUT TO:

VICTORIA 334

VICTORIA
I've got to save him.

Cont.

334 Cont.

She starts up. Suddenly Thorndyke gets to his feet, grabs her arm, and stops her.

THORNDYKE
No. He'll kill you. Let me.

With great determination he starts up the stairs. He looks up at Norton and Brisbane.

CUT TO:

THORNDYKE'S P.O.V. 335

They are almost at the top. The SHOT WAVES a little.

CUT BACK TO:

THORNDYKE 336

He gulps deeply. His forehead is covered with a thin film of perspiration. He starts moving up...higher and higher. Each step becomes more and more difficult to manage.

CUT TO:

VICTORIA 337

VICTORIA
Hurry, darling! Hurry!

CUT TO:

THORNDYKE 338

He looks down behind him.

CUT TO:

THORNDYKE'S P.O.V. 339

The SHOT STRETCHES UNNATURALLY making the ground seem much further away than it really is.

CUT BACK TO:

THORNDYKE 340

He continues slowly on. His face white. His body hugs the wall in fear.

CUT TO:

THORNDYKE'S FEET 341

He moves them one at a time. The steps creak and shift under his weight. Suddenly he puts his weight on the next step and the wooden stair breaks. His foot goes through.

CUT TO:

FULL SHOT - THORNDYKE 342

He is falling through. We HEAR Victoria SCREAM from below. He stops his fall at the last minute by grabbing onto the next stair. Hi is hanging on for dear life.

CUT TO:

CLOSE SHOT - THORNDYKE 343

Once more he looks down. The SHOT STRETCHES. He begins to faint. His grasp on the step loosens.

CUT TO:

LILLOLMAN 344

LILLOLMAN
Hold on! Hold on! Pull yourself up! You can do it!

CUT TO:

VICTORIA 345

VICTORIA
He's going to fall! He's going to fall!

CUT TO:

CLOSE SHOT - THORNDYKE 346

Screen waves.

CUT TO:

LILLOLMAN 347

LILLOLMAN
Thorndyke, listen to me! I've researched your case. I know what's giving you the High Anxiety. I found the answer! Go back in your mind. Go back. You're a baby. Your mother and father are fighting. They're always fighting. They're fighting about you!

CUT TO:

CLOSE SHOT - THORNDYKE'S HANDS 348

slowly slipping. Screen waves.

DISSOLVE THRU WAVES TO

DREAM SEQUENCE - THORNDYKE 349

We are in a kitchen circa 1930. Thorndyke is a baby in a highchair. The scene is hazy. A Man and a Woman are fighting.

FATHER
I hate this kid! He's making us prisoners! We're trapped in this house! We can never go out!

Throughout the MOTHER and FATHER's conversation, the Baby is crying.

MOTHER
What do you want me to do? Get rid of him? Get rid of him? Get rid of him?

FATHER
Shut him up! Shut him up! Shut him up! I can't take it!

Baby Thorndyke begins to climb out of his highchair. He is SCREAMING. He is terrified. His weight tips the chair ove His Mother SCREAMS.

MOTHER
(screaming)
He's falling! He's falling!

CUT TO:

CLOSE SHOT - HIGHCHAIR 350

SLOW MOTION as Baby Thorndyke falls through the air. MUSIC through echo chamber grows louder and louder until he hits the floor.

STRAIGHT CUT TO:

THORNDYKE - PRESENT 351

still hanging onto the step. He opens his eyes.

THORNDYKE
I understand now. I understand now. It's not height I'm afraid of. <u>It's parents!</u>

CUT TO:

352

LILLOLMAN
Yes! Now climb, you son-of-a-bitch. Climb!

CUT TO:

VICTORIA 353

Tears are streaming down her face. She applauds.

CUT TO:

THORNDYKE 354

MUSIC becomes very positive, almost heroic. Thorndyke slowly but surely gains his footing. He begins to climb the stairs with renewed vigor.

CUT TO:

TOP OF STAIRS 355

Norton with Brisbane under his arm. He is near the top of the tower now. He puts Brisbane on his shoulder, opens a trap door, and climbs through it.

CUT TO:

WIDE SHOT 356

Thorndyke bounds up the stairs with renewed confidence.

CUT TO:

INT. OPEN TOWER - NIGHT 357

The night wind blows fiercely. Norton drags Brisbane to an open section of the tower. The fresh air is beginning to wake Brisbane up.

BRISBANE
Whe -- Wha -- Who -- Oh, my God. No! No!

Norton struggles with Brisbane, dragging him closer and closer to the edge.

CUT TO:

TIGHT SHOT - TRAP DOOR 358

Thorndyke emerges. He looks around.

CUT TO:

THORNDYKE'S P.O.V. 359

We see Norton just about to throw Brisbane over the edge.

CUT TO:

WIDE SHOT - TOWER 360

Thorndyke realizes he will never make it in time to save Brisbane. He spots a block and pulley hanging on a hook just above him. He pulls a rope and unloosens it. It swings free.

THORNDYKE
Norton!

Norton turns around quickly, just in time to get the block and pulley square in the face. He reels back against the wall and collapses. He leaves Brisbane teetering on the edge of the tower about to fall over. Thorndyke catches hi just in time by the sharp lapels of his checkered suit and pulls him back to safety. Brisbane looks at Thorndyke.

BRISBANE
Thank you. Thank you. You've saved my life.

THORNDYKE
Thank God. It's all over, Mr. Brisbane. It's all over.

CUT TO:

ANOTHER ANGLE 361

From out of a pitch black section of the tower we HEAR a blood-curdling SCREAM. Thorndyke and Brisbane look.

CUT TO:

THEIR P.O.V. 362

Emerging into the light, her face contorted into a grotesqu mask of horror, is Nurse Diesel. Her hands are outstretched in front of her like huge, white frightening claws. She rushes forward to push Thorndyke and Brisbane off the tower.

CUT TO:

NEW ANGLE - SIDE VIEW 363

Just as Nurse Diesel is about to reach them, Thorndyke, wit a tremendous effort, twists his body so that he knocks Brisbane to one side and himself to the other. As he falls his legs fly in the air, tripping Diesel as she moves forward. In desperation, to save herself from falling, she grabs a broom that is hanging on the tower wall.

CUT TO:

EXTREME CLOSEUP - HER HAND 364

around the broom. It is pulled free from the wall.

CUT BACK TO:

FULL SHOT - DIESEL 365

her eyes wide with terror. She SCREAMS as she falls off th tower still holding onto the broom.

CUT TO:

THORNDYKE 365

He rushes to the edge and looks over.

CUT TO:

THORNDYKE'S P.O.V. 367

Diesel rides the broom as she falls through the air. She resembles the Witch in Snow White and the Seven Dwarfs as she plunges wildly through the air on her broom. She SCREAMS and CACKLES maniacally. She finally crashes on the rocks below with a blood-chilling thud.

CUT TO:

THORNDYKE'S FACE 368

He shakes his head in disbelief.

CUT TO:

WIDE SHOT - TOWER 369

Montague emerges from the dark. Thorndyke hears him, spins to face him.

CUT TO:

THORNDYKE'S P.O.V. 370

Montague throws his hands in the air, his fingers crossed.

MONTAGUE
Fins. Fins. I give up. I give up. I never liked her. I never <u>really</u> liked her.

CUT TO:

FULL SHOT 371

Victoria, Brophy, and Lillolman emerge through the trap doo Brophy rubs his head where Norton kicked him. Victoria rushes into her father's arms. MUSIC swells.

CUT TO:

TIGHT TWO SHOT 372

Victoria and Brisbane embrace.

BRISBANE
My baby, oh, my baby.

VICTORIA
Daddy, Daddy, I love you.

CUT TO:

TIGHT TWO SHOT 373

Brophy hugs Thorndyke.

BROPHY
My boss, my boss.

THORNDYKE
Take it easy, fella.

Thorndyke reaches over to Lillolman and shakes his hand.

THORNDYKE
Thank you, Professor. You did it. You saved my life.

LILLOLMAN
Hah. And they say we charge too much.

CUT BACK TO:

SCENE 374

BRISBANE
(to Thorndyke)
You saved my life. Who are you?

VICTORIA
That's the fella I'm going to marry.

Thorndyke holds out his hand to Victoria. She reaches for it.

DISSOLVE THRU TO:

CLOSEUP - THEIR HANDS 375

as they finally touch. PULL BACK to REVEAL Victoria is pulling Thorndyke into bed. CAMERA RESTS on the newlyweds for a moment. He is wearing tails, she is in a wedding dress. She looks at her new wedding ring.

VICTORIA
Mrs. Robert Harpo Thorndyke.

THORNDYKE
(correcting)
Mrs. Dr. Robert Thorndyke.
Not everybody can be a doctor.

They start to kiss. MUSIC swells. SLOW PULL BACK. Suddenl we HEAR a LOUD CRASH. The CAMERA SHAKES as though it has been jarred. It CONTINUES PULLING BACK to REVEAL a large hole in the wall of the honeymoon cottage. An elderly coupl taking a stroll stops to look at the hole. They are bewildered.

MAN
Mary, what is that? Is that a camera?

WOMAN
Yes. It's pulling back. It must be the end of the movie or something, that's what they do. They pull back.

CAMERA CONTINUES BACK farther and farther until...

THE END